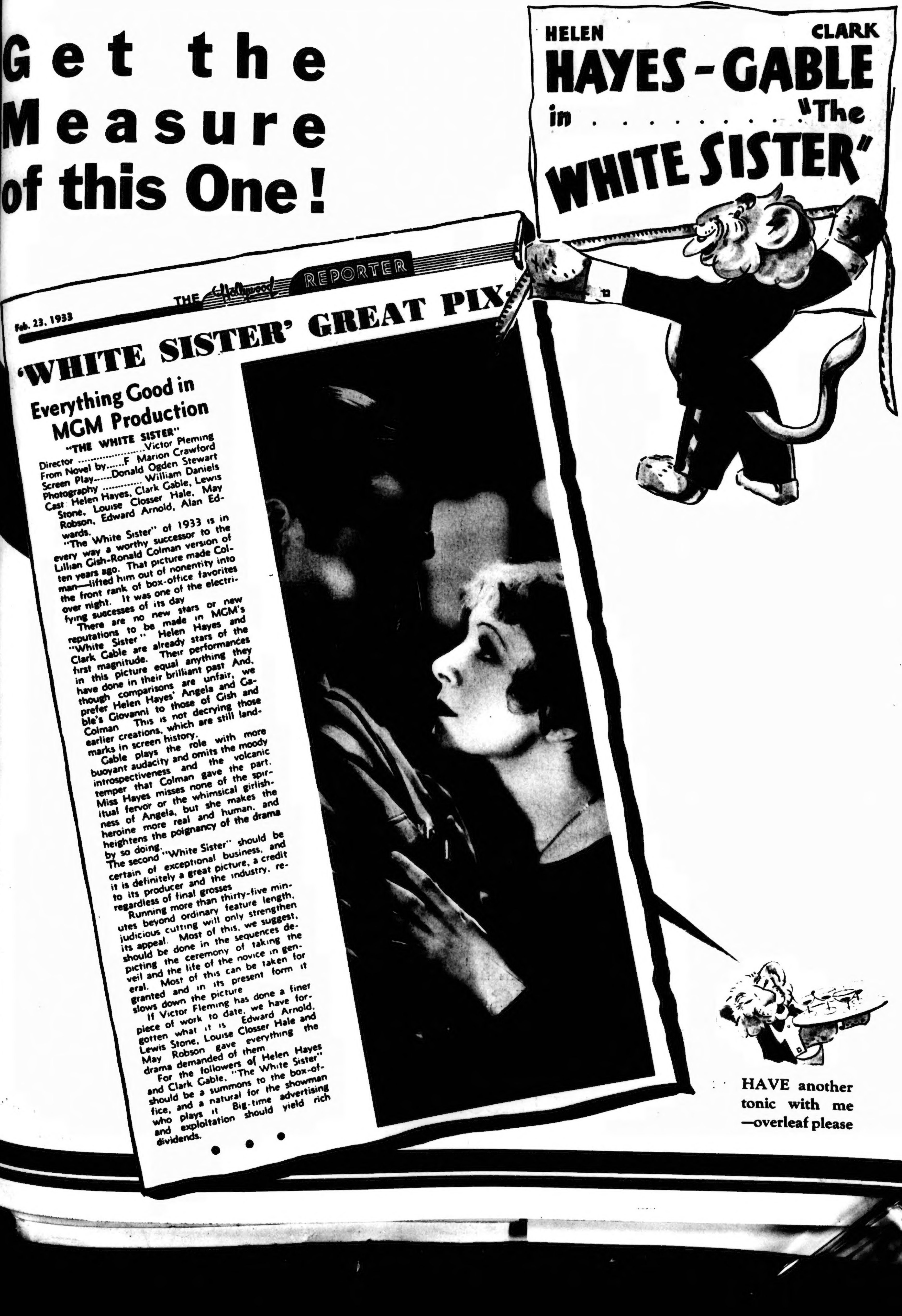
WEEKLY

for a
British
Picture?
See Page 3

Get the Measure of this One!



HELEN CLARK
HAYES-GABLE
in . . . . "The
WHITE SISTER"

THE Hollywood REPORTER

Feb. 23, 1933

'WHITE SISTER' GREAT PIX

Everything Good in MGM Production

"THE WHITE SISTER"

Director ....Victor Fleming
From Novel by.......F Marion Crawford
Screen Play.......Donald Ogden Stewart
Photography ....William Daniels
Cast Helen Hayes, Clark Gable, Lewis Stone, Louise Closser Hale, May Robson, Edward Arnold, Alan Edwards.

"The White Sister" of 1933 is in every way a worthy successor to the Lillian Gish-Ronald Colman version of ten years ago. That picture made Colman—lifted him out of nonentity into the front rank of box-office favorites over night. It was one of the electrifying successes of its day

There are no new stars or new reputations to be made in MGM's "White Sister." Helen Hayes and Clark Gable are already stars of the first magnitude. Their performances in this picture equal anything they have done in their brilliant past And, though comparisons are unfair, we prefer Helen Hayes' Angela and Gable's Giovanni to those of Gish and Colman This is not decrying those earlier creations, which are still landmarks in screen history.

Gable plays the role with more buoyant audacity and omits the moody introspectiveness and the volcanic temper that Colman gave the part. Miss Hayes misses none of the spiritual fervor or the whimsical girlishness of Angela, but she makes the heroine more real and human, and heightens the poignancy of the drama by so doing.

The second "White Sister" should be certain of exceptional business, and it is definitely a great picture, a credit to its producer and the industry, regardless of final grosses

Running more than thirty-five minutes beyond ordinary feature length, judicious cutting will only strengthen its appeal. Most of this, we suggest, should be done in the sequences depicting the ceremony of taking the veil and the life of the novice in general. Most of this can be taken for granted and in its present form it slows down the picture

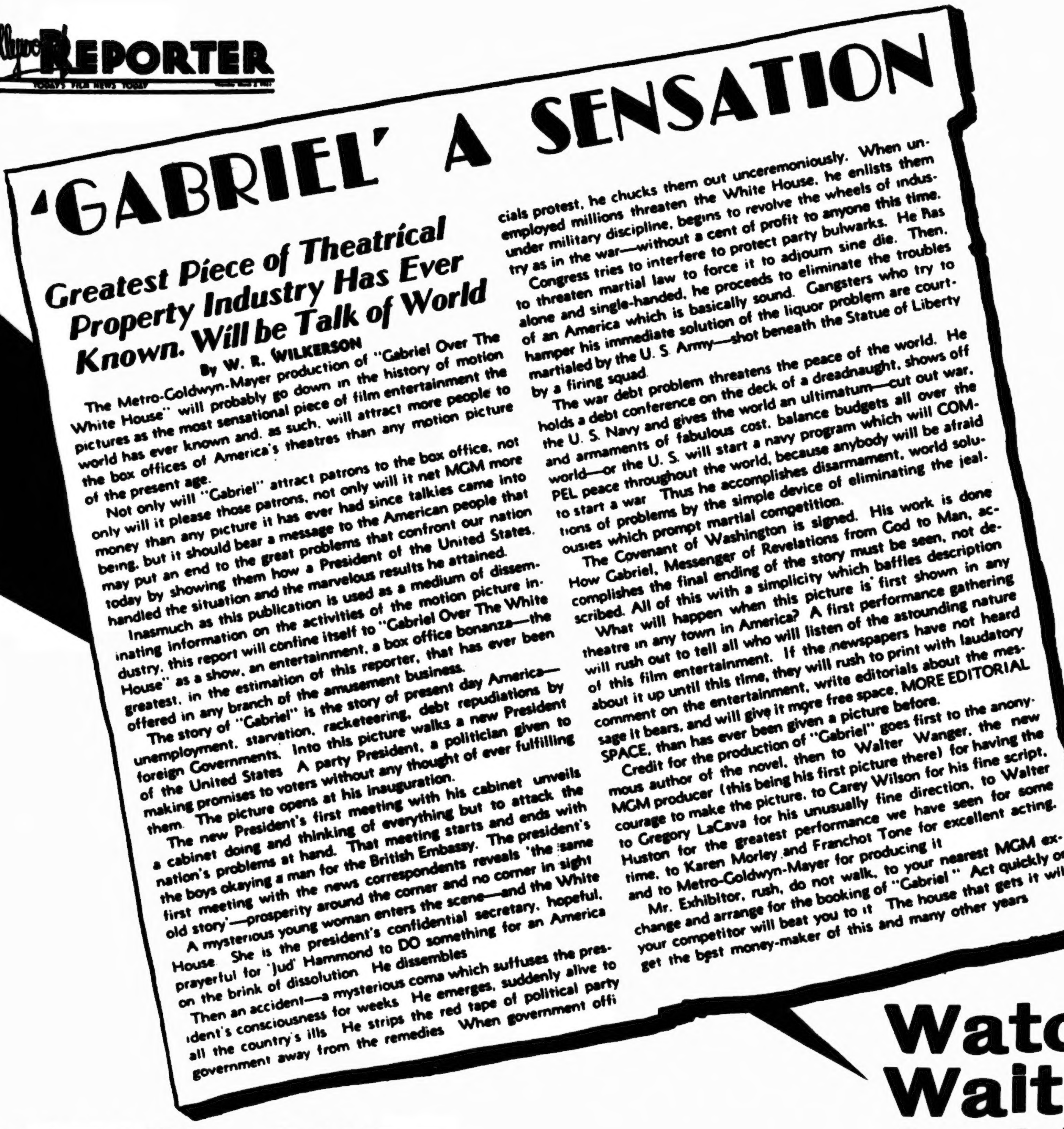
If Victor Fleming has done a finer piece of work to date, we have forgotten what it is Edward Arnold, Lewis Stone, Louise Closser Hale and May Robson gave everything the drama demanded of them.

For the followers of Helen Hayes and Clark Gable, "The White Sister" should be a summons to the box-office, and a natural for the showman who plays it Big-time advertising and exploitation should yield rich dividends.

• • •

HAVE another tonic with me —overleaf please

EXTRA! *Read every word of it!*



THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

'GABRIEL' A SENSATION

Greatest Piece of Theatrical Property Industry Has Ever Known. Will be Talk of World

By W. R. WILKERSON

The Metro-Goldwyn-Mayer production of "Gabriel Over The White House" will probably go down in the history of motion pictures as the most sensational piece of film entertainment the world has ever known and, as such, will attract more people to the box offices of America's theatres than any motion picture of the present age.

Not only will "Gabriel" attract patrons to the box office, not only will it please those patrons, not only will it net MGM more money than any picture it has ever had since talkies came into being, but it should bear a message to the American people that may put an end to the great problems that confront our nation today by showing them how a President of the United States. handled the situation and the marvelous results he attained.

Inasmuch as this publication is used as a medium of disseminating information on the activities of the motion picture industry, this report will confine itself to "Gabriel Over The White House" as a show, an entertainment, a box office bonanza—the greatest, in the estimation of this reporter, that has ever been offered in any branch of the amusement business.

The story of "Gabriel" is the story of present day America—unemployment, starvation, racketeering, debt repudiations by foreign Governments. Into this picture walks a new President of the United States A party President, a politician given to making promises to voters without any thought of ever fulfilling them. The picture opens at his inauguration.

The new President's first meeting with his cabinet unveils a cabinet doing and thinking of everything but to attack the nation's problems at hand. That meeting starts and ends with the boys okaying a man for the British Embassy. The president's first meeting with the news correspondents reveals 'the same old story'—prosperity around the corner and no corner in sight

A mysterious young woman enters the scene—and the White House She is the president's confidential secretary, hopeful, prayerful for 'Jud' Hammond to DO something for an America on the brink of dissolution He dissembles

Then an accident—a mysterious coma which suffuses the president's consciousness for weeks He emerges, suddenly alive to all the country's ills He strips the red tape of political party government away from the remedies When government officials protest, he chucks them out unceremoniously. When unemployed millions threaten the White House, he enlists them under military discipline, begins to revolve the wheels of industry as in the war—without a cent of profit to anyone this time.

Congress tries to interfere to protect party bulwarks. He has to threaten martial law to force it to adjourn sine die. Then, alone and single-handed, he proceeds to eliminate the troubles of an America which is basically sound. Gangsters who try to hamper his immediate solution of the liquor problem are courtmartialed by the U. S. Army—shot beneath the Statue of Liberty by a firing squad.

The war debt problem threatens the peace of the world. He holds a debt conference on the deck of a dreadnaught, shows off the U. S. Navy and gives the world an ultimatum—cut out war, and armaments of fabulous cost, balance budgets all over the world—or the U. S. will start a navy program which will COMPEL peace throughout the world, because anybody will be afraid to start a war Thus he accomplishes disarmament, world solutions of problems by the simple device of eliminating the jealousies which prompt martial competition.

The Covenant of Washington is signed. His work is done How Gabriel, Messenger of Revelations from God to Man, accomplishes the final ending of the story must be seen, not described. All of this with a simplicity which baffles description

What will happen when this picture is first shown in any theatre in any town in America? A first performance gathering will rush out to tell all who will listen of the astounding nature of this film entertainment. If the newspapers have not heard about it up until this time, they will rush to print with laudatory comment on the entertainment, write editorials about the message it bears, and will give it more free space, MORE EDITORIAL SPACE, than has ever been given a picture before.

Credit for the production of "Gabriel" goes first to the anonymous author of the novel, then to Walter Wanger, the new MGM producer (this being his first picture there) for having the courage to make the picture, to Carey Wilson for his fine script, to Gregory LaCava for his unusually fine direction, to Walter Huston for the greatest performance we have seen for some time, to Karen Morley and Franchot Tone for excellent acting, and to Metro-Goldwyn-Mayer for producing it

Mr. Exhibitor, rush, do not walk, to your nearest MGM exchange and arrange for the booking of "Gabriel" Act quickly or your competitor will beat you to it The house that gets it will get the best money-maker of this and many other years

Watc
Wait!
And be
Joyful!

"GABRIEL OVER THE WHITE HOUSE"

from the sensational English novel, "Rinehard"

with

WALTER HUSTON—KAREN MORLEY
C. HENRY GORDON—DICKIE MOORE

M-G-M

Year afte
year
after year

IN OUR TIME
The Featurette Film with World-wide appeal.
DAVID MACKANE PRODUCTIONS
3, Leicester St., W.C.2.
'Phone: Ger. 6274.

Kinematograph WEEKLY

No. 1355 Thursday, April 6, 1933 Vol. 194

TRADE SHOW:
RIALTO,
Coventry St., London, W.1.
Thursday, April 6, at 11 a.m.
IN OUR TIME

Ronald Colman for British Films?

Goldwyn's Welcome to B. & D.

TO LOAN FRONT-RANK STARS

Peril of Cheap Quota Pictures

FURTHER strengthening of the ties which unite British and Dominions with United Artists was revealed on Tuesday, when Samuel Goldwyn, in an informal after-lunch chat, emphasised the closeness of co-operation between the newest recruit of the organisation with the parent unit in the States.

"I want you to be successful," he said, directing his remarks to Hubert Marsh and Herbert Wilcox. "If British and Dominions can make good pictures it would be helping United Artists. I want you to be successful. Your success means our success.

"We welcome you to our company heart and soul," he continued. "When you are making pictures with people like Jack Buchanan and Jeanette Macdonald, I know you are going to have a fine chance in America. To embark upon a subject like 'Bitter Sweet' shows the right spirit."

In stressing the genuine co-operation that he was offering, Mr. Goldwyn mentioned his contract with Ronald Colman, under which the star could not work for any other producer. But he was a great artiste and a great personal friend, and no objection would be raised if Herbert Wilcox could arrange with him to make a film.

Anna Sten, too, he had had on contract for many months, and it would be a pleasure to loan her for a picture to be made by B. and D.

"Sorrell and Son" as a subject was another illustration of the way in which U.A. was anxious to help. Joe Schenck had authorised him to say this play would be available if any further evidence of co-operation were needed.

Discussing the general position in the world of production, Mr. Goldwyn pointed out that there was still nothing so important as the quality of the picture, upon which the receipts were directly dependent. A theatre was never any better than the pictures on its screen.

In his judgment, there were not six great producers of motion pictures in the world. The producer must be a great showman; he must have vision; he must know treatment, and story values and artistes, and he must get the very best out of all these.

Mr. Goldwyn followed this up with a fine tribute to the personality of Herbert Wilcox: in the fifteen years of their friendship he had invariably been sincere, conscientious, ready to learn. The pictures from his studios ranked, said Mr. Goldwyn, No. 1 amongst British productions, and as an associate-producer of United Artists, he was warmly welcomed.

Amongst side-issues lightly touched upon by our American visitor were contract-jumping artistes, who would break a new engagement as easily as an old one; the over-salaried stars and executives in Hollywood, who were, after all, only worth what they could earn; the cheap quota pictures turned out in certain British studios, which were driving people out of the theatres, and the too-local appeal of the average British film, explainable, of course, by its limited market.

BISHOP OPENS KINEMA

INSTITUTION TO BE ENCOURAGED

THE REGAL, FARNHAM

In opening the latest addition to the County Cinema Circuit, the Regal, Farnham, last Friday, the Bishop of Guildford (Dr. J. H. Greig) made a striking speech in support of kinemas. The Bishop was received on his arrival at the kinema by C. J. Donada, the managing director, on behalf of the directorate.

The Bishop, whose speech was punctuated with frequent applause, prefaced his remarks with the observation that he had taken part in many different functions in various parts of the world, but he had never opened a kinema. "In the course of my life I have been subjected to anonymous letters; in fact, I expect them. But I received what I may call a 'corker' (laughter) the other day denouncing me for doing anything so wrong, so stupid, so imperilling as to open a kinema."

"I took no notice of it, because I feel it is part of my duty as a Bishop to do so. I feel that this building is the outward and visible sign of one of the greatest movements for good of my time. There is no larger or more important institution in the lives of the people than the kinema. Indeed, the showing of films has a marked effect upon our national character and outlook, and no one can afford to ignore its influence.

"Last year 960 million people visited kinemas; 18 million persons a week. Something like £43,000,000 was extracted from a hard-up nation (laughter) of which £7,000,000 went in taxation, and the rest went into the deserving pockets of the kinema people. (Renewed laughter.) Speaking seriously, I think you will all agree that the kinema is a big thing in our lives, and the screen can exert a great deal of influence for the common good and betterment of the people. I am no film 'fan,' but it is with that conviction that I come here to-night. Wonderful things can be done for the nation if its power is used in the right direction. I, as a Churchman, believe the kinema is a movement which we ought to encourage, support and sympathise with as practically as we can."

The Bishop resumed his seat amid loud and prolonged applause.

A fanfare of trumpets having been sounded by the trumpeters of the 7th Queen's Own Hussars, and "The King" sung, Donald Calthrop, in a witty speech, auctioned a number of articles, the proceeds, together with the evening's receipts, being donated to the local welfare work.

The film programme included "Good Companions" and "Babes in the Wood," a coloured Silly Symphony cartoon.

Wardour Premiere for Provinces

Bradford Trade Show of "Radio Parade"

An innovation in Trade shows is to be undertaken by Wardour Films for the presentation of "Radio Parade."

The first Trade show of this film is to be held, not in London as is customary, but in Bradford, at the Regent, at 3 p.m. on Wednesday next, April 12.

The reasons for this step were given to a *Kine.* representative by Arthur Dent, managing director of Wardour Films.

"We believe," said Mr. Dent, "that the provinces have been too much ignored in the past in arranging premières and Trade shows, and exhibitors complain that a number of companies never show their films in important provincial centres.

"We are therefore undertaking an experiment by screening our new picture, 'Radio Parade,' at the Regent, Bradford, on Wednesday next, and we are inviting exhibitors and the Northern Press from surrounding cities such as Manchester, Liverpool, Leeds and Hull.

"If the experiment is successful we shall carry it a step further and arrange for one of our pictures to receive its first Trade screening in Manchester in a few weeks' time, and at Glasgow, Leeds and Cardiff.

"Radio Parade" is the type of picture which will particularly attract provincial audiences, who, having heard the artistes on their wireless sets, will wish to see them on the screen.

"We are inviting the Yorkshire Press and the London Trade and lay Press.

"It is a gesture to the provinces which is long overdue. It will give the provincial exhibitor an opportunity to see the picture and book it as soon as it is available."

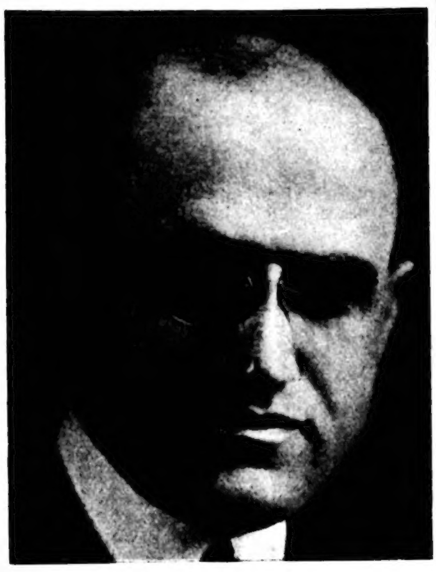
◆

PATRONS SHUT OUT

Dispute Closes Slough Hall

Patrons visiting the Adelphi, Slough, for the matinée performance on Monday found the theatre closed, and were informed that it would remain shut pending the settlement of a dispute between the owners of the building and the lessee company, of which W. H. Heath is managing director.

It is understood that the trouble is concerned with the rental of the theatre, which is owned by the Slough Adelphi, Ltd. It was originally leased by E. Carreras' company, and for some time past has been operated by a receiver.



SAM GOLDWYN,
President of United Artists

HALFPENNY TAX ON CHEAP SEATS

CHANCELLOR TO CONSIDER SUGGESTION

The suggestion is advanced by Miss Florence Horsburgh, M.P. for Dundee, that there should be a flat rate of entertainment tax of ½d. on all admissions up to 6d., except at children's matinees.

The proposal, which was originally put up to the Dundee section of the Scots C.E.A., has now been submitted by Miss Horsburgh to the Financial Secretary of the Treasury, to whom she has explained her point of view.

This announcement was made by Miss Horsburgh in a letter to Charles Allison, manager of the Plaza, Dundee, which was read at the meeting of the Dundee section on Tuesday.

The Chancellor of the Exchequer's reply, which was also read, was to the effect that he was looking into the suggestion, and will write her as soon as possible.

Miss McIntosh, the secretary, told the meeting that Members of Parliament believed that it was no good asking for the abolition of the tax, and were looking for alternative means of getting money.

◆

THREE FEATURES

PROMPT K.R.S. ACTION

In furtherance of their decision to prevent the spread of three feature programmes, which the Kinematograph Renters' Society considers inimical to the best interests of the Trade, a clause has been drafted and printed and will be attached to all contracts by renters, to effect this.

The clause will have the result of preventing the screening of feature pictures as part of a three-feature programme where this is contemplated.

In This Issue

Opening of the Walter Bentley New Eastbourne Super, The Luxor page 5
Tribute to the G.-B. Cameraman, S. R. Bonnett, the first kinematographer to fly over Everest page 5
Sunday Opening, Polling Dates and Town Meetings page 5
Reports of Exhibitors' Meeting with M.P.s on Tax Question page 5

FEATURES

Editorial page 4
Long Shots page 4
London Trade Shows page 6
Irish Notes page 7
Trade Finance page 8
Men and Movements page 8
C.E.A. Branch Reports page 15
Week in Scotland page 16
Reviews for Showmen pages 17, 18, 31, 32
British Studio News page 36
Films Showing Next Week page 36
Observation Window page 37
Music for Forthcoming Releases page 42
Showmanship pages 38-40
Classified Advertisements page 45

TAX CAMPAIGN OPTIMISM IN SUSSEX

EX-PRESIDENT NEVER MORE HOPEFUL

USEFUL work in furtherance of the Entertainment Tax campaign was reported at the meeting of the Sussex Branch C.E.A., held at Brighton, on Tuesday.

Favourable letters have been received from M.P.s in the area, including Major Courtauld, John Slater, Major Tryon and Sir Cooper Rawson.

No Vote Against Budget

Sir Cooper Rawson wrote: "I am in favour of doing anything to support the British film Industry, which, I am glad to think is improving so much, and I take it that a reduction of the tax would indirectly benefit it.

"I cannot, however, give a pledge to vote against the Budget, because it would mean a defeat of the Government, and a General Election, after which the kinemas would be worse off than they are to-day."

Saving Small Businesses

As a member of the deputation to the Chancellor of the Exchequer, Randolph E. Richards said that Mr. Chamberlain was impressed by the figures brought before him. Mr. Richards said he was more optimistic now than he was a year ago.

"When Lord Snowden gave the tax free up to sixpence, he saved the businesses of many small exhibitors up and down the country. If that is done again it will save many businesses again from going broke."

Dishing Deadheads

The meeting protested against the large number of evening Trade shows, and the increasing number of deadheads. In some instances exhibitors were crowded out.

Members approved a suggestion made by Harry Bolton that an official badge should be issued to exhibitors by renters, and no one should be admitted to Trade shows without them. This might be effected by co-operation between the C.E.A. and K.R.S.

The 50 per cent. Racket

What was described by Harold Millar as the "fifty per cent. racket" led to strong views being expressed by exhibitors on what were termed exorbitant prices for films charged to independent exhibitors. It was decided to give the matter full discussion at the next meeting of the branches.

A full report of the Sussex meeting will appear in next week's *Kine.*

◆

Manchester C.E.A. to Interview 70 M.P.s

A committee meeting of the Manchester and District branch C.E.A. was held at the Grosvenor Hotel, Manchester, last Friday, W. Stephenson being in the chair, and Chris. Bowmer acting as secretary in the absence of Fred Carlton, in hospital, following an operation.

The meeting was private, but Mr. Bowmer informed the *Kine.* representative that the branch were going to ask the General Council to see what steps could be taken to put an end to the practice at certain halls of admitting adults for 2d.

He further stated that the branch were trying to arrange an interview with a committee of 70 M.P.s of Lancashire regarding the Entertainment Tax.

Re deadheads at Trade shows, it was decided to put into operation immediately a scheme whereby collecting boxes could be provided at Trade shows in Manchester, "into which 'deadheads' are expected to contribute a silver coin." The proceeds would go towards the Benevolent Fund.

◆

FILM REGISTRATION

B.O.T. REDUCES FEES

The Board of Trade announce that they have made two regulations under the Cinematograph Films Act, 1927. Under the first of these, the fee payable on an application for the registration of a film of any length has been reduced to 10s. as from April 1, 1933.

Under the second, the fee payable on an application for an exhibitor's licence in respect of the year commencing on October 1, 1933, has been reduced to £1, except in the case of an application relating to a theatre at which the applicant exhibits on not more than two days in any week, when the fee will be 10s.

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KEEP THE SCREEN CLEAR

COMMUNISTS and Primrose Leaguers, Wee Frees and Atheists, Girton graduates and Girl Guides—we are all picturegoers now. And with reasonable encouragement our national entertainment must maintain and strengthen its grip.

One of the most satisfying features of the show is invariably the newsreel. More patrons passing through the lobby on their way out discuss this section of the entertainment than the main picture, and frequently with justice, for real life is brought before their eyes with a vividness afforded by no other medium.

From the showman's point of view, however, the news is not always taken at so high a valuation. He does not have to shop for it, its arrival is automatic, and he takes it as a matter of course. Which is, perhaps, why he fails to notice points quite as quickly as his public.

He is at last, however, protesting against a growing tendency to politics on the screen, and it is to be hoped that very prompt action will follow by those responsible for production.

It has always been recognised that the screen knows no party, and, as a matter of hard fact, when politics come in on the screen, patrons walk out of the exits. And to offend a regular customer in these hard times is not a thing that we can afford.

This journal has always been against any suggestion for propaganda on the screen, even for trade purposes. How much more important it is to keep studiously clear from any sort of political tendency in what should be pure entertainment, for in politics you cannot possibly please one section of the public without antagonising another. There are quite enough outlets for the people in their clubs and their newspapers—the screen must be kept clear.

THE CONFERENCE AND THE RENTERS

IN certain quarters there has been expressed a feeling against the practice of inviting representative speakers from other sides of the Industry to address the exhibitors assembled at the C.E.A. Summer Conference. It is felt, for instance, that renters should no longer be asked to read papers on their own special subjects.

True, they do not reciprocate, as was pointed out at a recent branch meeting; exhibitors are not invited to *their* summer conference to ventilate their own points of view. One need hardly answer this argument.

As a matter of fact, the contributions made by the spokesmen of the renters at these annual gatherings have been not only of first-class interest and importance to the C.E.A. members who attended, but have had a definite value in helping each side to understand the other better.

Those who recall the discussions which have followed these addresses in past years will be the last to suggest their discontinuance.

For years past most illuminating speeches have been given by leaders of the renting side of the business, and the discussions which have followed have, as a rule, been the one opportunity of the year for independent provincial exhibitors to meet London heads of the business. And the whole idea of a conference is to encourage this.

Where Hollywood Fails—and Why

by Conrad Nagel

AS President of the Academy of Motion Picture Arts and Sciences, Conrad Nagel in his shrewd diagnosis of Hollywood's position, is well worth attention. This article briefly summarises his criticisms; fuller treatment appears in this week's "Picturegoer."

EVEN confirmed optimists admit that there is something vitally wrong with the movies. Studio deficits mount, and theatres are only half-filled. Remedies such as all-star casts, pretentious productions, novel story ideas and brilliant publicity campaigns have momentarily helped, but they have by no means cured the anæmic condition of the Industry. The movies have not even diagnosed their ailments yet.

Executive ability; technical ability; dramatic ability; literary ability—they are all gathered in Hollywood in amazing abundance. And yet, red ink is sprayed all over the financial books of the studios.

The public doesn't want three-and-a-half hour shows, of which the picture is the smallest unit. They come to see a screen star, a special feature—they want an hour and a half of entertainment. Give it to them. And in doing so, theatres will refill more often, and profit accordingly.

THIS need for a supply of pictures to keep theatres busy means driving, brutal haste in turning them out. When an actor starts a picture, he kisses his wife and child good-bye and forgets that he has any friends for the duration of the shooting schedule. The system saps the vitality and whatever creative ability the actor possesses.

Studios to-day don't even wait for perfected scripts. In the last year I have made three pictures that did not have a story ready when they were begun. I have come on the set with the dialogue writer and the director, and written the stuff which we had to shoot two hours later. *It's humanly impossible to turn out a work of art in that manner.*

LEARNING lines is the least of an actor's job. He must get the feel of the story. He must project himself into a character, construct it and develop it. There isn't one scene out of ten that doesn't disclose that driven, haggard, my-God-what'll-I-say next look in the eyes of some actor.

The public doesn't overlook these deficiencies. There is no group of people in the world so keen as movie or old-time vaudeville audiences. They do honour to the artistry of a George Arliss. They turn thumbs-down on an actor who is unsure of himself or of his speech. In both cases, it isn't open-eyed analysis. It is rather an instinctive reaction.

AND this failure to get the script and dialogue to actors early enough and without hurrying the writers, so that they may be memorised correctly and properly rehearsed, is fundamentally wrong.

But the motion picture actor is at fault, too. He has little sense of responsibility or of self-reliance.

If Hollywood had a spark of that loyalty to the screen which stage actors give to their play, it would knit them all together. Then all their personal animosities and reactions would be forgotten in their labours toward a common achievement.

THE whole Industry has become top-heavy. I look to the near future to mark its break-up into units. We can cite Chaplin, Fairbanks, and Lloyd as successful exponents of the theory that art can be made profitable. They make no sacrifice to a time-clock or to the calendar. Their scripts are as perfect as they can be made before a camera turns. Every actor knows his job thoroughly.

SOME day soon, Hollywood will find the brilliant leader it so desperately needs, and then it will emerge from the morass of bewildering theory and haphazard effort.

Actors will be jolted out of their smugness, their indifference. They'll take picture-making seriously—with fear and trembling and consecration in their hearts—the proper approach to artistic accomplishment.

When that time comes—and if theatres do their share by facing squarely their own issues—then the Industry will find that the present critical condition is a thing of the past.

LONG SHOTS

Re-enter the Child Picture—Film Stocks on Wall Street—German C.E.A. Muzzled—House Dressing for "F.P.1"

HUBERT T. MARSH

HUBERT T. MARSH is by way of being the perfect host. On Tuesday he presided at a lunch to Samuel Goldwyn with a grace which we who know him expect, and was well content to direct all the limelight on B. and D.'s guest from overseas. Herbert Wilcox, Murray Silverstone and Jack Buchanan were others present at a delightful function, which is referred to in greater detail on page 3.

ARE we in for a run of pictures of the adult-child type? Mary Pickford, according to a New York message, wants to appear in "Peter Pan" and "Alice in Wonderland," and Carl Laemmle, Junior, has plans for making "Gulliver's Travels." It only needs an initial success to find producers falling over each other to produce pictures of supposed child appeal.

A WORD of congratulation is due to the work of British Paramount News, who put out a special on Tuesday evening descriptive of the mammoth U.S.A. airship, *Akron*, which came down on Tuesday morning while cruising off the coast of New Jersey. Speedy work that!

LUDLOW, the quaint old-world town on the edge of Shropshire, has taken the lead in the Midland Kinematograph Trade in providing filmgoers with what virtually may be termed midnight matinées of pictures with a definite artistic and intellectual appeal. The idea has been successful in London, but not before has it been tried in the provinces, and the present experiment has already produced much speculation.

THERE is a possibility that a branch of a well-known renting firm will be opened in Bristol shortly. The firm in question had a branch in the city for some years, but closed it down about a [illegible] years ago. If the branch is reopen[illegible] be complete with despatch department. Owing to the recent closing of the Ideal and Gaumont branches, Bristol is at present without a renting house, a great inconvenience to West Country exhibitors in the event of let-downs and other emergencies.

SOMEONE deserves the order of merit on the Paramount-Astoria circuit for deciding to hold "Birthday Celebrations" three months before the due date! Although actually opened in June, the Streatham Astoria is this week marking its third anniversary with a special programme. The management state they have brought the Birthday Week forward to suit the convenience of early holiday-makers and to allow patrons to take advantage of the special attractions before outdoor amusements commence. Well, well.

IT is difficult for Englishmen with a long tradition of free and fully representative institutions to realise the change which has been effected in German trade associations. The German equivalent to the C.E.A. is no longer its own master, but must be regulated in accordance with the wishes of the Government Commissar, Adolf Engl.

ALL the rights and powers belonging to the government of the association are taken over for a period of two years by the Government representative, who also has the right to set in order as he wishes the affairs of the branches, to depose a chairman and nominate another, and to dismiss and elect members of the branch council. Meetings of the General Council cannot be held unless called by him.

AS some sort of compensation for this loss of control, German exhibitors are promised amelioration of income-tax incidence, a rearrangement of performing rights, and a betterment of talkie apparatus licence conditions. But the control of their own affairs through their associations is gone.

HOT FROM U.S.

(By Special Kine. New York Cable)

STOCKS OF PICTURE companies now stand at a record low level.

PARAMOUNT is no longer quoted.

WARNERS' INTEREST, due April 1, on first mortgage six per cent. bonds will be missed.

THE APPLICATION for a receivership by a Fox stockholder has been withdrawn.

M.P.T.O.A. has asked Will Hays to keep film stars from broadcasting.

AN ATTEMPT is being made to stop proceedings in the Paramount equity receivership proceedings.

CONGRATULATIONS are deservedly due to C. J. Donada, of County Cinemas, in making history by securing a leading dignitary of the Church to open the new kinema, the Regal, Farnham. It was a pleasing gesture on the part of the Bishop of Guildford, and his very fine and reasoned speech supplies the answer to the, alas, countless misinformed and biased critics of the kinema. The Farnham house makes the thirty-first kinema associated with the County Cinema circuit. Three others are in active course of construction.

ARRIVALS in France (not due to financial reasons) include Ramon Novarro, Maurice Chevalier and Georges Carpentier. What a time since Georges made his appearance on the screen—and his farewell bow.

THE ingenuity expended upon building the floating platform which gives "F.P.1" its initials, has found a reflection in the manner in which the Marble Arch Pavilion has been decorated for the film.

CHROMIUM plating has been widely used to depict the F.P.1 above the entrance while within the vestibule is equipped to represent the interior of the artificial island upon which the action of the film takes place. Twenty girls and men in silver flying kit embellish the presentation.

PRAISE is due to Jeffrey Bernerd for his conception of the idea, while Edward Jarratt and Cinema Signs, Ltd., who applied themselves to the task of carrying out the scheme, also deserve congratulation.

THE launching of the latest John Stafford production, "No Funny Business," was accompanied with a cheery little gathering at the Savoy. Many prominent personalities on both renting and exhibiting sides attended to give a hand to this progressive organisation, whose product will repay watching. John Maxwell and Sam Eckman, Jun., were present, together with many of our younger British stars.

DURING the evening I learned of the success attending the general release of "Josser in the Army." One exhibitor told me that he had grossed "fantastic" figures with this offering at his hall, and I heard of queues 200 yards long at a Gravesend kinema, waiting patiently to view B.I.P.'s latest Ernie Lotinga picture. Incidentally, I am told that "Sleepless Nights" has created records in Australia.

THE STROLLER.

20 APR 33

Editor's Letter Bag

G.-B. CAMERAMAN ABOVE Mt. EVEREST

PROUD MOMENT FOR STUDIO CHIEF

Lay Critics Criticised

MOUNT EVEREST, the highest summit in the world, has been filmed from the air. Behind this simple statement of fact lies a whole epic of bravery and skill.

It is our pleasant duty to record publicly the pride of the Gaumont-British Corporation in their cameraman who has accomplished this remarkable feat. S. R. Bonnett, whose name to-day has been passed round the world, as a cameraman who risked his life above Everest, is no stranger to brave exploits. It was he who accompanied Sir Alan Cobham on his African flights. It is perhaps characteristic of him that when asked to undertake the filming of the expedition to Mount Everest in conjunction with Mr. Geoffrey Barkas and Mr. A. Fisher, his reply was a simple acceptance. It was a prospect that was no more to him than a simple task in the studios.

Above Mount Everest, 37,000 ft. in the air, encumbered by an oxygen mask and an electrically heated suit, and in face of a mishap that endangered his life, he stuck to his task.

Through the unselfish heroism of the Gaumont-British team and the skill of Mr. Barkas, the famous director of "Q Ships," and A. Fisher, who has braved a revolution in Mexico and the risks of submarine photography, and of to-day's camera hero, Mr. Bonnett, the public will be able to see a film that belongs to the historic moments of the screen.

To these men we are proud to express our gratitude and admiration.

MICHAEL BALCON, General Manager of Production, Gaumont-British Corporation, Ltd., The Studios, Shepherd's Bush.

LAY CRITIC MENACE

PROVINCIAL SCREENINGS HARMED

The campaign initiated by the Fox Company against Trade show dead-heads is welcomed by every exhibitor in the Trade show centres, but a greater menace to the south country exhibitor is the London critic of provincial newspapers.

The presence of the Trade show dead-head does not affect the box-office of the smaller local hall away from the key-centres.

It would be of greater advantage to myself and others similarly situated if Trade show invitations were limited to qualified critics of the papers in the area in which the Trade show takes place. This is the only method by which the effect may be counteracted of adverse reviews of the pictures we are booked to show.

In my opinion it is grossly unfair for these critics to harm the Trade by discussing these films long before they are released in the provinces.

Why should these critics do it? No booking agent nor kinematograph manager looks to them for guidance. If we have not seen the pictures at a Trade show, the Trade papers and various film reports are sufficient guide. It would please a great number of managers if in the smaller places the lay Press were kept out of Trade shows altogether. Indeed I would go further and say it would be better not to discuss provincial Trade shows in the local Press at all.

A WEST COUNTRY EXHIBITOR.

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"MORGENROT"

PRESENTATION POSTPONED

RESULT OF JEWISH BOYCOTT

One of the earliest results of the campaign against German goods in retaliation for the Jewish boycott by the Nazis in Germany is the postponement of the presentation of "Morgenrot" by Wardour Films.

"In deference to the wishes of Jewish exhibitors," said Arthur Dent, managing director of Wardour Films, "we are not putting out the film until the boycott is disposed of."

"'Morgenrot" we believe to have the prospect of doing big business. Its story of 'U' boat warfare is cleverly presented, and we had arranged to show it with German dialogue and superimposed English titles. Now it must wait."

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THE REO OPENS

LIVERPOOL'S NEW SUPER

Liverpool's latest kinema, the Reo, Fazakerley, was officially opened by George Clarke, who appeared in the feature, "Here's George," at an invitation performance on Saturday afternoon, April 1.

In a short speech, Mr. Clarke spoke of the excellent work which had been put into the theatre by the contractors. Designed by Lionel A. G. Prichard, A.R.I.B.A., of Moorfields, Liverpool, the Reo is furnished with 1,508 tip-up seats upholstered in old gold velvet.

Prices of admission to the evening performances are: front stalls 7d., back stalls 9d., grand circle 1s., and matinees (daily) 4d., 5d. and 7d., all including tax. A café provides accommodation for about ninety persons. F. W. Stollard is the manager.

S. R. BONNETT

Theatre Surveys in London

Exhibitors Granted Right of Appeal

WHILE kinema proprietors in the London area have very little of which to complain of L.C.C. interference with their premises, there have been cases where the requirements of L.C.C. officials have been considered to exceed what is right and reasonable.

They will in future, if the requirements are thought unwarranted, have a right of appeal. The *Kine.* understands that the L.C.C. is this week issuing a letter to all licensees setting out the manner in which this may be carried out.

The licensee has a right of appeal from the surveyor's or the fire brigade department to the chairman of the Licensing Committee, Capt. Bertram W. Mills, who will, if he thinks necessary, visit the premises.

Following this, if the decision is unfavourable, the question may be placed before the Council.

It is thought that this concession will be very greatly appreciated by licensees, who have not hitherto had the privilege of placing their views on required alterations before the Council.

With reference to the protest made to the L.C.C. by theatre proprietors last week, the *Kine.* understands that the kinema representation was a small one. Kinemas are, generally speaking, much more modern than theatres and the occasion for alteration and improvement do not therefore so frequently arise.

Middlesex Electrical Certificates

Following representations from the Trade, the Middlesex County Licensing Committee have agreed to dispense with the regulation requiring licensees of kinematograph theatres or applicants for new licences to submit a certificate from a qualified electrical engineer as to the safety and efficiency of the electrical installation, except where in any special circumstances it may be desirable to require it.

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EXMOUTH HALL SOLD

The Capitol Cinema at Exmouth, lately carried on by W. J. Bayley, was reopened on Friday, March 31, by new lessees, K. and R. Marks, the feature film being "There Goes the Bride."

The Savoy is being redecorated throughout, equipped with new furnishings and improvements carried out in the sound production. Derek M. Norris is the manager.

Theatre Royal, S. Shields, Closes

Moss Empires, Ltd., have decided to close the Theatre Royal, South Shields. Richard Reed, the Northern Supervisor for the company, states that it has become impossible to carry on the theatre, and adds, "The public seem to have lost their taste for the living dramas. I attribute that to talkies."

S.O. NEWS OF THE WEEK

TAX PROTEST'S PROMISING RESULTS

M.P.s SYMPATHETIC

A DEPUTATION on the entertainment tax was received by Wing-Commander A. W. H. James, National Conservative M.P. for the Wellingborough (Northants) Division, at the Hind Hotel, Wellingborough, on Friday.

It was led by W. F. J. Hewitt, manager of the Palace Theatre Co., which controls the Regal and Palace, Wellingborough, and the Palace, Rushden, others who attended being Mrs. Catlin (Royal Theatre, Rushden), Mr. West (Silver Cinema, Wellingborough), and Mr. A. T. Watts (proprietor of kinemas at Finedon, Burton Latimer and Irthlingborough).

Mr. Hewitt pointed out the serious effect the heavy tax was having on the kinema Industry, and asked the Commander to lend his support towards securing a reduction.

Mr. Hewitt said afterwards that the deputation was kindly received, but Commander James, whilst agreeing that the tax was proving a serious burden, expressed the view that there were other directions in which tax relief needed granting first.

He said, nevertheless, he would do all in his power to help.

Rotherham Tax Deputation

Rotherham and district exhibitors had a very promising reception from their Members of Parliament whom they met last Saturday, to urge their claims for entertainment tax relief.

The deputation, which was introduced by Arnold R. Favell, secretary of the Sheffield branch of the C.E.A., included C. Stuart Burgon (A.B.C.), George E. Smith (Hippodrome and Premier), Horace Routledge (general manager, Cinema (Rotherham) and Electra, Ltd.,), and others. They met T. W. Grundy, M.P., and Coun. George C. Ball (representing Ald. W. Dobbie, M.P.), who was unable to be present. Mr. Grundy said the Labour members realised what the incidence of the tax on the cheaper seats meant to the workers, and sympathised with the desire of exhibitors to get this removed. It was understood that Mr. Dobbie held similar views.

Bradford's Score

In the area covered by the Bradford branch of the C.E.A., 68,844 signatures to the tax protest petition have been obtained at 38 kinemas—an average of over 1,800 per hall.

Results have varied very considerably in the area. Bradford, with 44,876 signatures, has, for instance, done much better in proportion to its size than Halifax, with 4,674. In Bradford itself, the kinema with the largest individual total was the New Victoria, with 4,467. Several of the suburban houses in the city did better than some kinemas in the centre. The Elite, for example, had 3,550, and the Tennyson, 2,231. This is understandable, when it is explained that by far the biggest proportion of signatures were from patrons of lower-priced seats.

Apparently some exhibitors have not been as energetic as they might have been in getting signatures, though on the whole the results are regarded as fairly satisfactory.

The Bradford branch officials have begun the canvass of M.P.s in the area by interviewing Sir Eugene Ramsden, Member for Bradford North.

The West and the Tax

The Members of Parliament for the following divisions in the area of the Bristol C.E.A. branch have been interviewed in connection with the Entertainment Tax campaign:—Bristol (Central, North and South), Salisbury, Gloucester, Wells, Dorchester, Cirencester, Monmouth, Weston-super-Mare, Frome, Chippenham, Westbury (Wilts), Taunton and Stroud.

In the majority of cases the M.P.s have been very sympathetic to the exhibitors' case, and they have been impressed by the number of signatures attached to the petitions.

In the Bristol Central Division over 20,000 people signed the petitions, and in the whole of the area of the branch the signatures total not far from one hundred thousand.

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D. R. Cooper, assistant to Bill Thornton, manager of the Brixton Astoria, was married last week.

L.C.C. and SUNDAY EMPLOYMENT

BARKING TO POLL ON SATURDAY

ONE of the conditions obtaining to permission to open kinemas in London is the necessity for keeping a register specifying the weekly hours of work and the rest day of the employees.

The London and Home Counties branch of the C.E.A. have made representations to the L.C.C. that it is unnecessary to put licensees to this trouble, and that particulars of the rest day only should be specified.

The Licensing Committee see no objection to the suggestion, and, accordingly it is proposed to require details of the rest day to be kept in a register. As an experimental period the new requirement will apply henceforth until December 31, 1934. The right is reserved to reimpose the full conditions either generally, or in particular cases, should such a course be considered necessary or desirable.

Forthcoming Polls

Forthcoming Sunday opening polls include those at Barking on April 8, and Wembley on April 12. Willesden, which originally fixed April 8 as polling day, has postponed the poll to Thursday next, April 13.

Uxbridge in Favour

Uxbridge Urban District Council has passed a resolution favourable to Sunday opening and appropriate action is being taken.

Mitcham Takes Time by Forelock

Although not scheduled to open until September, the proprietors of the Majestic Kinema, Mitcham, have secured the co-operation of the local authority on the question of Sunday opening. The Mitcham Council have agreed, at the request of the kinema concerned, to submit a draft order in accordance with the Act. The requisite town's meeting will be held to consider the proposal.

Penge Conditions

Penge Urban District Council has granted permission for Sunday opening within its area, and among the conditions which licensees are to honour are the payment of 10 per cent. of the net admission takings on Sunday, after the prescribed 5 per cent. for the Cinematograph Fund has been deducted. Hours are from 6 to 11 p.m.

Certified monthly statements of takings are to be submitted. The Council reserves the right to withdraw permission over any part of the unexpired portion of the period for which the licence operates.

Bournemouth Dictators

A special effort being made in connection with a Sunday concert to be held at the Regent Theatre on behalf of needy Post Office workers has received a disappointing rebuff from the Bournemouth Licensing Bench.

E. V. Glenister, general manager of the Regent Theatre, stated that the cost of hiring the theatre would be £40, this to cover labour, lighting, cleaning and heating. The Chairman of the Committee (E. J. Lawson) said that they thought the sum of £40 was a very high figure to deduct, and that the application for the special privilege would only be given on condition that a maximum charge of £25 was made for the hire.

Mr. Glenister said he would have to confer with his directors upon that point, whereupon the chairman remarked that if they turned down the conditions they would not get the licence. It was pointed out by Mr. Glenister that his directors were prepared to let the building at a fee to cover the costs only, but those costs would amount to £40.

Bournemouth Town's Meeting

A town's meeting was held at Bournemouth on Tuesday.

Sunderland Restrictions

Organisers of Sunday film entertainments for charity in Sunderland are finding that the conditions imposed with the granting of permission are prohibitive. Entertainments have been arranged at the King's and the Roker, but these have been abandoned.

It is not the intention of the local managers, however, to lie down to this rebuff, and efforts will be made later to secure less irksome and unfair conditions.

I. of M. Application Adjourned

Before the Castletown (I.O.M.) Licensing Justices, Ramsey Amusements, Ltd., applied for a seven-days kinematograph licence in respect of the Pavilion Cinema, Castletown.

It was stated that Castletown was the only town in the Isle of Man which did not enjoy the privilege of Sunday pictures, and the result had been that visitors had had to travel to Douglas on a Sunday evening in order to see a show.

Sunday Opening, Thorne

There was a lively scene at a meeting of Thorne Rural Council, South Yorkshire, on Wednesday, when a second application was made for Sunday opening. The previous application was made by the kinemas, on Wednesday. The Thorne Moorends Hospital Committee asked the Council to receive a deputation, but the Council left the deputation outside, refusing to receive them. This action gave rise to some straight talking and some members of the Council threatened to withdraw.

Bentley Invades Eastbourne

Auspicious Opening of the Luxor

The opening on Monday of Eastbourne's new super, the Luxor, attracted enormous crowds, and to cope with these special police had to be drafted at the frontage in Pevensey Road. Many more people than could hope to obtain admission thronged the thoroughfare.

There was a formal opening, J. Stanley Beard, F.R.I.B.A., the architect, presiding. With him on the stage were the Mayor and Mayoress (Ald. and Mrs. MacLachlan), John Slater, M.P., and Mrs. Slater, and Walter Bentley, managing director of the Luxor.

Mr. Slater said they applauded the courage of the directors in providing such a fine theatre.

Mrs. Slater declared the kinema open.

The Mayor added his good wishes on behalf of the town, but remarked that many of them would understand his rather difficult position (he is connected with two of the other kinemas). They welcomed anything new in Eastbourne.

The Chairman described the main features of the kinema.

Walter Bentley said he had tried to come to Eastbourne for four years, because he thought the town was as good as any on the South Coast. He was surprised that no one had come there before. He was going to give Eastbourne the best, and he could assure them that he had no better kinema on his circuit.

Providing accommodation for 2,000 persons, the Luxor is one of the most handsome and luxuriously appointed kinemas for miles around. The interior decorations are quiet and dignified, while concealed colour lighting produced artistic effects. There is a large stage and orchestra pit, in which a Compton organ is placed.

A full description of the Luxor will appear in the next issue of *The Ideal Kinema.*

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., April 6 and Wed., April 12

George Sidney, Charlie Murray and Maureen O'Sullivan for THE COHENS AND KELLYS IN TROUBLE (Universal)

Thursday

In Our Time (*David Mackane Prod.*)

Rialto. **11 a.m.**

This picture, written and produced by Aveling Ginever, presents an attempt to answer a present-day universal problem. It indicates how man's faith in a Power beyond his ken can contribute a solution to the trouble and strife which exist in the world to-day. It opens upon the meeting of two men representing those two sections of struggling humanity, the "haves" and the "have nots," played by Harry Clifford and George Turner. The quarrel which supervenes upon the inevitable comparison of social status is interrupted by a Voice (Ion Swinley), who questions the importance of the altercations and invites both protagonists to see into the lives and hearts of men and women in varying stations of life, in these days of uncertainty and fear. Once more in the history of men, the world turns to Faith and the climax arrives in an amazingly conceived and deeply impressive scene.

Aniakchak; Her Reputation (*Fox*)

Prince Edward Theatre. **3 p.m.**

"Aniakchak" is the pictorial record of Father Hubbard's perilous expedition into the volcano-infested regions of Alaska. Father Hubbard, known throughout America as the "Glacier Priest," is one of the leading geologists in the world. His visit to Mount Aniakchak, the scene of his previous investigations, enabled him to photograph some amazing scenic freaks of nature where fire and ice are literally neighbours. The picture, it is claimed, represents something absolutely unique in kinematic entertainment, the result of the most daring exploits ever attempted in the cause of scientific research.

"Her Reputation"

Retitled from "Broadway Bad," "Her Reputation" is an intriguing human drama, with Joan Blondell and Ricardo Cortez in the leading rôles. Miss Blondell plays the part of a girl who climbs to fame on the ruins of her reputation and fights for happiness with all the weapons at a woman's command. In making the world pay for the injustices she has encountered she receives many surprises and runs into dangers which threaten her life's happiness. Supporting the stars are Ginger Rogers, Adrienne Ames, Victor Jory, and Allen Vincent. Sidney Lanfield directed.

Sister to Judas (*Butcher*)

Phœnix Theatre. **3 p.m.**

With the arresting title "Sister to Judas" and a splendid cast, there are obvious box-office possibilities in the new Mayfair production which Butcher's is handling. The story promises to be as strong as the title, which is the accusatory epithet applied by a young husband to the wife who has allowed him to be arrested by the police. Whether the strength of her motive or the subsequent developments of the narrative justify this apparent treachery must be judged by those who see the picture, which, in any case, is likely to arouse considerable discussion.

Claire Windsor, in the title-rôle, heads a brilliant cast that includes John Harron, who recently scored a big personal hit in the same firm's "Beauty Parlour"; Holmes Herbert, as a distinguished book publisher; Lee Moran, in an entertaining character rôle; Wilfred Lucas; Dave Callis; Stella Adams, and Virginia True Boardman. "Sister to Judas," which was directed by E. Mason Hopper, under the general supervision of Cliff Broughton, has been elaborately staged.

Night of the Garter (*U.A.*)

Cambridge Theatre. **8.45 p.m.**

Based on the play of the same title which had a successful run at the Strand Theatre, "Night of the Garter" is the first film made under the new association between United Artists and British and Dominions Films.

Sydney Howard plays the rôle of Bodger, a butler, which he created in the play, and supporting him are many members of the original cast at the Strand Theatre. These include Connie Ediss, Harold French, Jack Melford, and Austin Melford.

The film is the most joyous type of farce and depicts the hilarious adventures that befall Bodger during the eventful night in which the action of the film occurs. The setting is an old country house, at which all the members of the cast arrive in search of a jewelled garter. The night is an eventful one for all concerned, doors slam alarmingly in the darkness as jealous wives chase guilty husbands, and the swift events provide Bodger with one attack of consternation after another.

Cohens and Kellys in Trouble (*Universal*)

Prince Edward Theatre. **3.30 p.m.**

Charlie Murray and George Sidney, the screen's longest-standing comedy team, come back as fresh as ever with a sea-port locale to their latest story. Kelly is a tugboat captain and Cohen a wealthy merchant, who, after a night out in a sea-port, get shanghaied to a rum-runner.

The priceless pair, it is claimed, have never done anything so funny. Maureen O'Sullivan and Frank Albertson supply the romance, with Andy Devine, Jobyna Howland, Arthur Hoyt, Henry Armetta, and Maud Fulton as chief assistant fun-makers.

Friday

Paramount Short Features

Carlton. **10.30 a.m.**

A representative selection of Paramount's new group of short features, which include the ever-popular Screen Souvenirs, Betty Boop Cartoons, Mack Sennett comedies, Sports-Eye-Views, will be Trade shown at the Carlton on Friday morning.

Shorts (*First National*)

Private Theatre. **2.45 p.m.**

A selection of new First National and Vitaphone Varieties will embrace two cartoon subjects, entitled, "One Step Ahead of My Shadow," and "Young and Healthy," both of which are notable for their slick action and wealth of comedy. Also two items from the popular "Broadway Brevity" series, one being the celebrated songstress, Ruth Etting, in "Bye-gones," which features five song hits and is replete with humour, and the other, "Speaking of Operations," described as a complete minstrel show in two reels.

The White Sister (*M-G-M*)

Phœnix Theatre. **8.45 p.m.**

Heralded as one of Metro-Goldwyn-Mayer's most ambitious productions of the year, "The White Sister" presents Helen Hayes and Clark Gable co-starred for the first time. The picture was adapted by Donald Ogden Stewart from the famous F. Marion Crawford novel, and the Walter Hackett dramatisation, and was directed by Victor Fleming.

Miss Hayes plays the part of Angela Chiaromonte, daughter of an Italian prince, in "The White Sister." Gable has the rôle of Giovanni Severi, a lieutenant in the Italian Army. The strong part of Angela's father is enacted by Lewis Stone and important rôles are filled by Louise Closser Hale, May Robson, Edward Arnold, and Alan Edwards.

"The White Sister," termed the most stirring and poignant love story in the history of fiction, was selected by M-G-M as an ideal vehicle for the co-starring talents of Helen Hayes and Clark Gable. The period of the story was modernised to that of the world war with aerial bombardments and disasters of the conflict over the Italian Alps taking the place of the more luridly melodramatic volcanic eruption of the original narrative. The picture's Italian backgrounds are said to be among the most artistic ever constructed at the M-G-M studios.

Highlights of "The White Sister" are the decision of Angela to break away from the sheltered life she has been living to engage in a love affair with Giovanni, the young Italian officer; the tragic death of Angela's father in an automobile accident while trying to stop her from meeting Giovanni; the young officer's summons to the front just as he and Angela are about to be married; Angela's tragic resignation on hearing a report of the death of her lover in action; her entrance into a convent in an attempt to forget the past; the sensational return of Giovanni from a prison camp, and his frantic attempts to get Angela to break her vows; and the final spectacular air raid in which Giovanni undergoes an act of heroism in an effort to protect Angela's convent from bombardment.

Monday

Fast Workers (*M-G-M*)

Phœnix Theatre. **3 p.m.**

The hilarious adventures of a couple of riveters who liked to climb high in the world so that their range of vision for the ladies would be increased provide a basis for "Fast Workers," John Gilbert's latest. Robert Armstrong is seen as Gilbert's companion throughout a series of thrills on top of skyscrapers. Tod Browning, directed. Gilbert portrays "Gunner," a riveter who leads all other hot metal experts on a big skyscraper in a race to completion. Armstrong in his "bucker," or strong arm man, who holds an iron hammer on the back of a rivet so that the metal may be smashed down by the rivet gun. Mae Clarke has the feminine lead as a lady of shady reputation. Muriel Kirkland, Vince Barnett, Virginia Cherrill, Muriel Evans, Sterling Holloway, Guy Usher, Warner Richmond, and Robert Burns are also in the cast.

Gunner and Bucker have an agreement that when one begins to take a girl seriously the other can have a chance at her. If he succeeds in compromising her the marriage is off. Bucker meets a girl with whom he falls in love, and when Gunner sends him some photographs of himself and this girl taken at a questionable resort, Bucker's anger is deadly. He pushes Gunner from a girder, making the attempt look like an accident. Gunner's fall is broken a few storeys down, and his life saved. Bucker discovers that the girl is not worthy of his love, and they both invite her to leave.

Tuesday

From Hell to Heaven (*Paramount*)

Carlton. **10.30 a.m.**

"From Hell to Heaven" presents eleven people who, for a few short hours, come together on a race course. Each character in the story is playing in a little drama or comedy on his own, but their stories are knit together into a swift and cohesive whole which runs the gamut of human emotions—love, hatred, hope, fear, jealousy, passion and shame.

The main action is set in a Southern racing town just before and during the running of the local Derby. Each of the eleven people has everything at stake on the race. Among them are a young clerk who has embezzled money from his employers, and hopes to win it back on the horses; a jockey who has been discredited for riding a bad race, and has the chance to re-establish himself by riding a good one; an old race-track follower who has abandoned the ponies but has been forced to return to make enough money to finance an operation for his wife; a crook, out to even up scores with a woman who has double crossed him; a hotel clerk, who refuses to bet, and his wife, who puts their entire savings on a horse in an attempt to swell it to a point where her husband can buy a partnership in the hotel; and others. Each bets on a different horse, hoping for success. The picture comes to a powerful climax during the running of the race, when it is determined upon whom fortune is to smile.

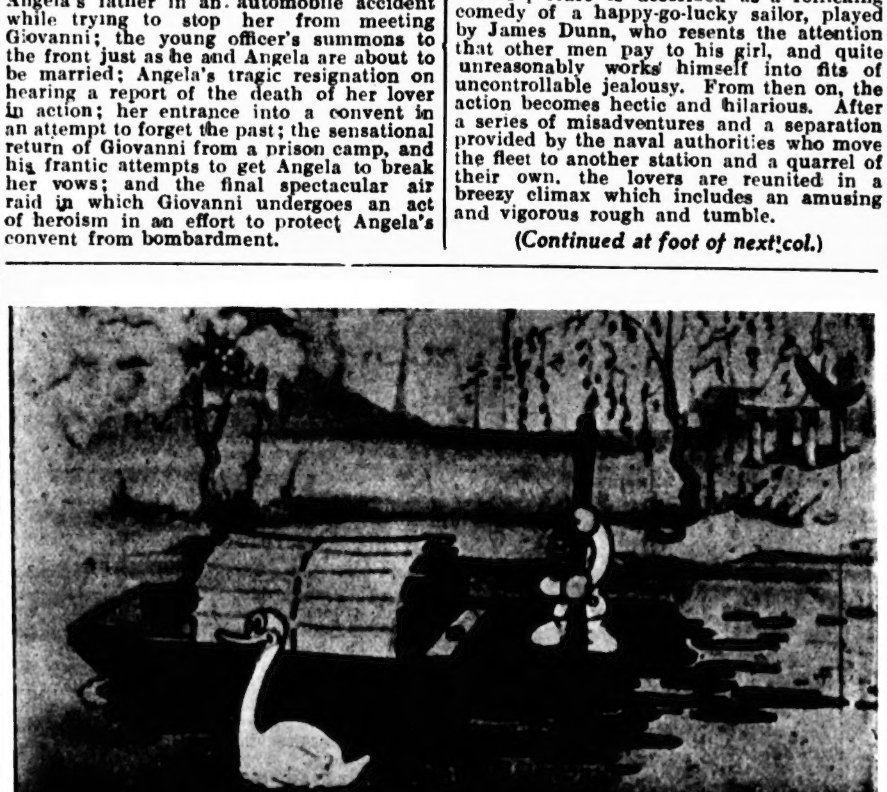
The principal players are Carole Lombard, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna Hillie and Rita La Roy. Erle C. Kenton directed.

Sailors' Luck (*Fox*)

Prince Edward Theatre. **3 p.m.**

This picture is described as a rollicking comedy of a happy-go-lucky sailor, played by James Dunn, who resents the attention that other men pay to his girl, and quite unreasonably works himself into fits of uncontrollable jealousy. From then on, the action becomes hectic and hilarious. After a series of misadventures and a separation provided by the naval authorities who move the fleet to another station and a quarrel of their own, the lovers are reunited in a breezy climax which includes an amusing and vigorous rough and tumble.

(*Continued at foot of next col.*)



A scene from ONE STEP AHEAD, one of the Merrie Melody cartoons which First National will Trade show on Friday

Henry Kendall in TIMBUCTOO produced in West Africa by Walter Summers (Wardour).

AMONG THE YEAR'S TEN BEST

"OLIVER TWIST" SECURED BY PATHE

"A HEAVY contender for a place among the year's ten best," is the prediction of an American correspondent for "Oliver Twist," the U.K. rights of which have been scooped by Pathé. The U.S. release was heralded by heavy headlines, and the critics have been unanimous in hailing it as an indisputably box-office picture as well as an artistic achievement of a very high order.

So certain of the picture's merits is J. C. Jones, of Pathé, and so positive of an immense reception for it in this country, that he is considering big schemes for helping the exhibitors on a nation-wide scale He informs us that the Dickensian atmosphere has been admirably caught in authentic settings and costuming, and that the action is so well paced as to meet the modern demand for a tempo swifter than that which met the requirements of the Victorian reader.

The cast is certainly impressive. Dickie Moore plays the title-rôle, and there's no gainsaying the poignant appeal of this latest screen "wonder child." We are informed that no flaw can be detected in the other characterisations—that Fagin, Bill Sykes, Nancy, Mr. Bumble, the Artful Dodger, and all the procession of Dickens' immortals move across the screen exactly as they were conceived by the great master, and drawn by Cruikshank. This, of course, is only to be expected of such experienced players as Irving Pichael, William (stage) Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, George K. Arthur, Clyde Cook, and Lionel Belmore, to mention only a few of the distinguished names in the huge cast. The picture was produced under the supervision of Herbert Brenon, and is the second Monogram feature to be handled by Pathé.

Arrangements are being made to give a special Trade showing of "Oliver Twist" on April 25 at the Phœnix Theatre, and J. C. Jones asks us to express the hope that this date will not clash with any other Trade showings.

(*Continued from previous column*)

In support of the stars are Sammy Cohen, Frank Moran, Victor Jory, and Will Stanton, the English comedian. Raoul Walsh directed.

She Had to Say Yes (*First National*)

Cambridge Theatre. **3 p.m.**

Loretta Young, Lyle Talbot, Regis Toomey and Winnie Lightener are the featured players in an up-to-the-minute comedy-drama.

Wednesday

Timbuctoo (*Wardour*)

London Hippodrome. **3 p.m.**

Walter Summers, with eight technicians, Henry Kendall, Victor Stanley, Rama Tahe, a production manager and assistant director, travelled 11,000 miles from Elstree to Timbuctoo and back in order to film scenes for his latest picture, "Timbuctoo," on the actual location, and the result, which, it is anticipated, will be something unique in film entertainment, will be shown to the Trade on Tuesday next.

Told to go to Timbuctoo, Henry Kendall, the star of the film, a foppish young man-about-town, takes his fiancee literally and sets out on a lonely trek across the Sahara, accompanied by his manservant. Here he "makes good," but not before a series of thrilling and humorous adventures have befallen him amongst the savage tribes and animals.

Also included in the cast are Margot Grahame, Emily Fitzroy, Hubert Harben and Jean Cadell.

The Mind Reader (*First National*)

Cambridge Theatre. **8.45 p.m.**

All interested in the occult will find much to intrigue them in this exposé of the shady methods of the pseudo psychics It depicts Warren Williams as an unscrupulous character who gulls simple-minded folks. How his seemingly amazing gift of thought-reading is based upon chicanery and is employed to defraud and victimise his clients, is shown in an absorbing picture. Constance Cummings and Alan Jenkins support Warren Williams in this enjoyable picture.

"Night of the Garter"

The first film to be delivered under the new arrangement between United Artists and British and Dominions is NIGHT OF THE GARTER. Sydney Howard, the star of the successful play from which the film is adapted, repeats his performance as Bodger, the butler, with many of the original stage cast in support. The players include Winifred Shotter, Harold French, Jack Melford, Austin Melford, Elsie Randolph, Marjorie Brooks and Connie Ediss. Jack Raymond directed

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TRADE SHOW OF

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box Office Angle.	"Kine." Review.	Release Date.
Air Hostess	Universal	66 min.	A	6,120 ft.	Evalyn Knapp, Thelma Todd, James Murray	**Good programme booking for all halls**	Mar. 9, 1933	July 24, 1933
***As Good as New**	Warner	50 min.	A	4,391 ft.	Winna Winfried, John Batten	**Quota offering for the masses**	Mar. 30, 1933	Not Fixed
As the Devil Commands	U.A.	70 min.	A	6,296 ft.	Alan Dinehart, Mae Clarke, Neil Hamilton	**Very good general booking**	Mar. 2, 1933	July 10, 1933
***Blarney Stone, The**	W. & F.	79 min.	U	7,318 ft.	Tom Walls, Anne Grey	**Excellent star booking**	Mar. 23, 1933	Aug. 28, 1933
Blondie Johnson	First National	66 min.	A	6,028 ft.	Joan Blondell, Chester Morris	**Powerful proposition for all classes**	Mar. 9, 1933	July 31, 1933
Child of Manhattan	U.A.	70 min.	A	6,641 ft.	John Boles, Nancy Carroll, Jessie Rolph	**Very good general booking**	Mar. 9, 1933	Aug. 7, 1933
Clancy of the Mounted	Universal	—	U	12 eps.	Tom Tyler Jacqueline Wells, Earl McCarthy	**Good serial offering**	Mar. 2, 1933	June 5, 1933
***Co-respondent's Course, A**	Universal	50 min.	A	4,430 ft.	John D'Arcy, Donalda Warne	**Quota picture for the very uncritical**	Mar. 23, 1933	Not Fixed
***Counsel's Opinion**	Paramount	75 min.	A	6,806 ft.	Henry Kendall, Binnie Barnes, Cyril Maude	**Good comedy booking, particularly for high-class halls**	Mar. 9, 1933	Not Fixed
***Crime at Blossoms, The**	Paramount	75 min.	A	6,921 ft.	Hugh Wakefield, Joyce Bland	**Useful two-feature programme booking for good-class halls**	Mar. 16, 1933	Not Fixed
Crime of the Century, The	Paramount	75 min.	A	6,606 ft.	Jean Hersholt, Wynne Gibson, Stuart Erwin	**Excellent general booking**	Mar. 30 1933	Aug. 21, 1933
Dangerously Yours	Fox	75 min.	A	6,870 ft.	Warner Baxter, Miriam Jordan, Herbert Mundin	**Good general booking**	Mar. 9, 1933	June 5, 1933
***Daughter of To-day**	U.A.	75 min.	U	6,767 ft.	George Barraud, Betty Amann, Marguerite Allan	**Quota booking for the very unsophisticated**	Mar. 2, 1933	Aug. 14, 1933
Death Kiss, The	Ideal	75 min.	A	6,742 ft.	Adrienne Ames, David Manners, Bela Lugosi	**Useful detective-story proposition**	Mar. 23, 1933	Not Fixed
***Double Bluff**	Universal	34 min.	U	3,131 ft.	Charles Childerstone, Carol Combe	**Quota booking for the uncritical**	Mar. 30, 1933	Not Fixed
***Double Wedding**	Warner	50 min.	U	4,547 ft.	Joan Marion, Jack Hobbs	**Quota proposition for not too exacting audiences**	Mar. 9, 1933	Not Fixed
East of Fifth Avenue	U.A.	65 min.	A	5,660 ft.	Leo Carrillo, Dickie Moore, Lois Wilson	**Capital programme booking**	Mar. 2, 1933	July 17, 1933
Emil and the Detectives	Film Society	75 min.	U	6,670 ft.	Rolf Wenkhaus, Fritz Rasp	**Very good booking for specialised and family halls**	Mar. 16, 1933	Not Fixed
***Endurance**	W. & F.	60 min.	U	5,670 ft.	—	**Very good general booking particularly for high-class halls**	Mar. 9, 1933	July 31, 1933
***Excess Baggage**	Radio	55 min.	U	5,358 ft.	Frank Pettingall, Claude Allister, Viola Compton	**Useful supporting offering for the masses**	Mar. 30, 1933	Not Fixed
Face in the Sky	Fox	70 min.	A	6,655 ft.	Spencer Tracy, Marion Nixon	**General dramatic offer**	Mar. 2, 1933	May 6, 1933
Fighting Champ, The	Pathe	55 min.	U	5,045 ft.	Bob Steele, Arletta Duncan, Charles King	**Sound supporting fare for the masses**	Mar. 30, 1933	July 10, 1933
***Forging Ahead**	Fox	50 min.	A	4,500 ft.	Margot Grahame, Anthony Holles	**Quota booking for unsophisticated audiences**	Mar. 9, 1933	Not Fixed
Girl Missing	Warner	66 min.	A	6,204 ft.	Ben Lyon, Glenda Farrell, Mary Brian	**Attractive general offering**	Mar. 9, 1933	Not Fixed
***Going Straight**	Warner	50 min.	U	4,568 ft.	Moira Lynd, Tracy Holmes	**Possible quota booking for uncritical audiences**	Mar. 9, 1933	Not Fixed
***Good Companions, The**	Ideal	113 min.	U	10,146 ft.	Edmund Gwenn, Jessie Matthews	**Obvious box-office winner**	Mar. 2, 1933	April 24, 1933
***Haunted Barn, The**	Universal	43 min.	A	3,102 ft.	Donalda Wayne, John Maitland	**Fair quota comedy booking**	Mar. 2, 1933	Not Fixed
Hello Everybody	Paramount	70 min.	U	6,272 ft.	Kate Smith, Randolph Scott, Sally Blane	**Good entertainment for the masses**	Mar. 2, 1933	Not Fixed
***Hiking with Mademoiselle**	International Prod.	40 min.	U	3,700 ft.	Nina Bucknall, Dennis Clive	**Good light supporting offering**	Mar. 16, 1933	Not Fixed
Ironmaster, The	Ideal	67 min.	U	6,136 ft.	Reginald Denny, Lila Lee	**Safe average programme booking**	Mar. 23, 1933	Not Fixed
***I'm an Explosive**	Fox	45 min.	U	4,458 ft.	Eliot Makeham, Billy Hartnall, Gladys Jennings	**Capital supporting feature**	Mar. 23, 1933	Not Fixed
Infernal Machine	Fox	65 min.	U	5,937 ft.	Chester Morris, Genevieve Tobin	**Good supporting feature**	Mar. 16, 1933	Not Fixed
Kid's Last Fight The	Warner	89 min.	A	8,089 ft.	Douglas Fairbanks, jun., Loretta Young, Aline MacMahon	**Very good general booking**	Mar. 30, 1933	Not Fixed
***King of the Ritz**	Gaumont	80 min.	U	7,395 ft.	Stanley Lupino, Betty Stockfeld, Hugh Wakefield	**Good light booking with box-office title and cast**	Mar. 30, 1933	Aug. 14, 1933
Legion of the Lost	Wardour	75 min.	A	6,768 ft.	Ivan Mosjoukine	**Entertainment off beaten track, demanding careful selection**	Mar. 30, 1933	Not Fixed
Lucky Devils	Radio	63 min.	U	5,625 ft.	Bill Boyd, Dorothy Wilson, William Gargan	**Sound, popular programme booking**	Mar. 30, 1933	Not Fixed
Luxury Liner	Paramount	67 min.	A	6,100 ft.	George Brent, Zita Johann, Vivienne Osborne	**Good programme booking**	Mar. 30, 1933	Aug. 28, 1933
Madame Butterfly	Paramount	85 min.	A	7,725 ft.	Sylvia Sidney, Cary Grant, Charlie Ruggles	**Very good popular booking, with drawing title**	Mar. 2, 1931	July 3, 1933
Melody Maker	First National	56 min.	U	5,098 ft.	Joan Marion, Lester Matthews	**Useful supporting feature**	Mar. 9, 1933	July 31, 1933

WHAT'S RELEAS

Date.	Title.	Renter.	Reg. No.	Running Time, Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review. Date.
Apr. 24	**Afraid to Talk**	Universal	F.8105	75	A	6,300	Sidney Fox, Eric Linden, Tully Marshall	1/48, 1/12, 2/6	Nov. 24, 1932
„ 17	**Air Mail**	Universal	F.8158	76	A	7,546	Pat O'Brien, Ralph Bellamy, Gloria Stuart	1/48, 1/12, 2/6	Dec. 8, 1932
„ 10	**Are These Our Children?**	Radio	F.8109	55	A	4,950	Dorothy Wilson, Arline Judge, Eric Linden	1/12, 1/6	Dec. 1, 1932
„ 17	**Bill of Divorcement**	Radio	F.8112	69	A	6,215	Katharine Hepburn, John Barrymore	1/48, 1/12, 2/6	Dec. 1, 1932
„ 3	**Blessed Event**	Warner	F.7934	81	A	7,522	Lee Tracy, Mary Brian	1/48, 1/12, 1/6	Oct. 6, 1932
„ 3	**Blonde Captive, The**	U.A.	—	85	U	6,749	Northern Australian Expedition	——	Oct. 13, 1932
„ 10	**Border Devils**	Pathe	F.8271	60	U	5,471	Harry Carey	1/6	Dec. 22, 1932
„ 6	***Born Lucky**	M G-M	Br.8146	78	U	7,005	Talbot O'Farrell, Rene Ray, John Longden	1/12, 1/6	Dec. 8, 1932
„ 24	**Breach of Promise**	Gaumont	F.8349	70	A	5,791	Chester Morris, Mae Clark	1/12, 1/6	Jan. 5, 1933
„ 10	**Call Her Savage**	Fox	F.8280	70	A	6,400	Clara Bow, Gilbert Roland, Thelma Todd	1/48, 1/12, 2/6	Jan. 5, 1933
„ 24	**Central Park**	First National	F.8216	57	A	5,250	Joan Blondell, Wallace Ford, Guy Kibbee	1/48, 1/12, 1/6	Dec. 22, 1932
„ 3	**Come On Danger**	Radio	F.8102	55	U	4,897	Tom Keene	1/12, 1/6	Nov. 24, 1932
„ 3	**Cowboy Counsellor**	Universal	F.8208	65	U	5,942	Hoot Gibson, Sheila Manners	1/12, 2/6	Dec. 15, 1932
„ 10	***Down On the Farm**	Universal	Br.8182	85	A	7,086	Bert Bailey	1/12, 2/6	Dec. 15, 1932
„ 3	**Exposure**	Sterling	F.8153	66	U	6,051	Lila Lee, Walter Byron, Tully Marshall	1/48, 1/12, 1/6	Dec. 8, 1932
„ 3	**Faithless**	M-G-M	F.8235	70	A	6,333	Tallulah Bankhead, Robert Montgomery	1/48 1/12, 2/6	Dec. 22, 1932
„ 24	**Flesh**	M-G-M	F.8341	93	A	8,392	Wallace Beery, Karen Morley, Ricardo Cortez	1/48, 1/12, 2/6	Jan. 19, 1933
„ 24	***Good Companions, The**	Gaumont	Br.8522	113	U	10,146	Jessie Matthews, Edmund Gwenn, A. W. Bascomb	1/48, 1/12, 2/6	Mar. 2, 1933
„ 10	**Guilty As Charged**	Paramount	F.7839	77	A	7,028	Edmund Lowe, Victor McLaglen, Adrienne Ames	1/12, 1/6	Nov. 10, 1932
„ 17	**Heritage of the Desert**	Paramount	F.8061	58	U	5,276	Randolph Scott, Sally Blane	1/48, 1/12, 1/6	Nov. 17, 1932
„ 17	**Hell Fire Austin**	Gaumont	F.8344	80	U	6,226	Ken Maynard	1/6	Jan. 19, 1933
„ 17	**Illegal Divorce**	Fox	F.8423	62	A	5,729	Sally Eilers, Ralph Bellamy	1/48, 1/12, 2/6	Feb. 16, 1933
„ 17	***It's a King**	W. & F.	Br.8258	66	U	6,037	Sydney Howard	1/48, 1/12, 2/6	Dec. 29, 1932
„ 10	**Last Man, The**	U.A.	F.7950	80	A	6,006	Charles Bickford, Constance Cummings	——	Oct. 13, 1932

*** Titles marked with an**

OGRAPH WEEKLY'S INDEX

The Trade's one and only guide to all sections of the industry

THE KINE YEAR BOOK FOR 1933

ERS—MARCH, 1933

Title.	Renter.	Running Time.	Certificate.	Length	Stars.	Box Office Angle.	"Kine." Review.	Release Date.
Men Must Fight	M-G-M	71 min.	A	6,459 ft.	Lewis Stone, Diana Wynyard, Phillips Holmes	Very good general booking	Mar. 16, 1933	Not Fixed
•Money For Speed	U.A.	65 min.	A	6,670 ft.	Ida Lupino, Cyril McLaglen, John Loder	Very good general booking	Mar. 30, 1933	Not Fixed
•Moorland Tragedy, A	Equity	40 min.	U	3,625 ft.	Haddon Mason, Barbara Coombes	Quota booking for the unexacting	Mar. 16, 1933	Not Fixed
Mystery of Wax Museum, The	Warner	78 min.	A	7,037 ft.	Lionel Atwill, Fay Wray, Glenda Farrell	Excellent box-office attraction for all but the squeamish	Mar. 30, 1933	Sept. 18, 1933
Mysterious Rider, The	Paramount	60 min.	U	5,302 ft.	Kent Taylor, Lona Andre, Irving Pichel	Capital Western attraction	Mar. 30, 1933	Aug. 7, 1933
Nagana	Universal	70 min.	A	6,295 ft.	Tala Birell, Melvyn Douglas, M. Morita	Undoubted box office proposition for other than definitely family halls	Mar. 16, 1933	June 6, 1933
No Man of Her Own	Paramount	79 min.	A	7,263 ft.	Clark Gable, Carole Lombard, Dorothy Mackaill	Good popular entertainment	Mar. 23, 1933	Aug. 14, 1933
Officer Thirteen	Ideal	65 min.	A	5,773 ft.	Monte Blue, Lila Lee	Good supporting entertainment for the majority	Mar. 23, 1933	Not Fixed
•Out of the Past	Warner	54 min.	A	4,642 ft.	Joan Marion, Lester Matthews	Safe supporting attraction	Mar. 2, 1933	Not Fixed
•Our Fighting Navy	Butcher	61 min.	U	5,633 ft.	——	Excellent interest film	Mar. 30, 1933	Not Fixed
Penguin Pool Mystery, The	Radio	65 min.	A	5,896 ft.	Edna May Oliver, James Gleason, Robert Armstrong	Capital general booking	Mar. 30, 1933	Not Fixed
Robinson Junior	Pathe	44 min.	U	4,078 ft.	——	Possible attraction for children's matinees	Mar. 30, 1933	Not Fixed
Rustlers Round Up	Universal	56 min.	U	5,098 ft.	Tom Mix, Diana Sinclair	Safe Western booking	Mar. 30, 1933	Not Fixed
Savage Girl	Pathe	65 min.	U	5,900 ft.	Rochelle Hudson, Walter Byron, Harry Myers	Adequate supporting entertainment	Mar. 2, 1933	Not Fixed
Secret of Madame Blanche, The	M-G-M	80 min.	A	7,505 ft.	Irene Dunne, Philips Holmes, Lionel Atwill	Very good general booking	Mar. 2, 1933	Not Fixed
Self Defence	Pathe	67 min.	A	6,243 ft.	Pauline Frederick, Theodore Von Eltz, Barbara Kent	Good average programme booking	Mar. 9, 1933	May 15, 1933
•Sentimental Bloke, The	Universal	80 min.	U	7,586 ft.	Cecil Scott, Ray Fisher	Moderate quota offering	Mar. 30, 1933	July, 1933
•Shadow, The	U.A.	75 min.	A	6,752 ft.	Henry Kendall, Elizabeth Allan	Acceptable two-feature programme offering	Mar. 9, 1933	Aug. 28, 1933
•She Was Only a Village Maiden	M-G-M	61 min.	A	5,487 ft.	Anne Grey	Useful quota inclusion in general programmes	Mar. 2, 1933	Not Fixed
•Show Girl's Luck	Universal	45 min.	U	4,057 ft.	Susan Denis, Arthur Tanchert	Possible quota offering for the very unsophisticated	Mar. 16, 1933	Not Fixed
•Side Streets	M-G-M	47 min.	A	4,243 ft.	James Wood, Diana Beaumont	Modest supporting feature for the unsophisticated	Mar. 16, 1933	Not Fixed
Slightly Married	Butcher	72 min.	A	6,555 ft.	Evalyn Knapp, Walter Byron	Good popular hall booking	Mar. 9, 1933	Not Fixed
Smoke Lightning	Fox	60 min.	U	5,547 ft.	George O'Brien, Nell O'Day, Betty King Ross	Good outdoor average drama	Mar. 23, 1933	Not Fixed
•Soldiers of the King	W. & F.	80 min.	U	7,271 ft.	Cicely Courtneidge, Edward Everett Horton	Good box office attraction anywhere	Mar. 16, 1933	April 24, 1933
So This is Africa	U.A.-Columbia	65 min.	A	5,755 ft.	Wheeler and Woolsey	Excellent comedy booking for the masses	Mar. 30, 1933	Sept. 4, 1933
•Spur of the Moment	Universal	40 min.	A	3,815 ft.	James Alexander, Beatrice Touzeau	Quota	Mar. 16, 1933	Not Fixed
State Fair	Fox	100 min.	U	8,996 ft.	Janet Gaynor, Will Rogers, Louise Dresser	Excellent box office attraction	Mar. 23, 1933	Aug. 7, 1933
State Trooper	U.A.-Columbia	66 min.	U	6,025 ft.	Regis Toomey, Evalyn Knapp, Edwin Maxwell	Capital general booking	Mar. 9, 1933	July 31, 1933
•Stolen Necklace, The	Warner	50 min.	A	4,444 ft.	Joan Marion, Lester Matthews	Quota offering for unsophisticated audiences	Mar. 2, 1933	Not Fixed
Terror Trail	Universal	60 min.	U	5,400 ft.	Tom Mix, Naomi Judge	Safe outdoor attraction	Mar. 2, 1933	Not Fixed
•That's My Wife	British Lion	66 min.	A	6,031 ft.	Claude Allister, Betty Astell	Capital comedy booking	Mar. 30, 1933	Not Fixed
•Their Night Out	Wardour	75 min.	U	6,600 ft.	Claude Hulbert, Renee Houston, Binnie Barnes	Capital comedy booking for the majority	Mar. 9, 1933	June 5, 1933
•Thirteenth Candle	Warner	70 min.	A	6,172 ft.	Isobel Elsom, Arthur Maude, Gibb McLaughlin	Useful quota offering	Mar. 30, 1933	Not Fixed
•To Brighton with Gladys	Fox	60 min.	U	4,051 ft.	Harry Milton, Constance Shotter	Very good humorous booking	Mar. 2, 1933	June 12, 1933
•Two Many Wives	Warner	56 min.	U	5,287 ft	Jack Hobbs, Nora Swinburne	Quota booking for unexacting patrons	Mar. 9, 1933	Not Fixed
•Up for the Derby	W. & F.	70 min.	U	6,400 ft.	Sidney Howard	Very good popular hall booking	Mar. 16, 1933	Not Fixed
What! No Beer	M-G-M	65 min.	A	5,853 ft.	Buster Keaton, Schnozzle Durante	Safe comedy bet anywhere	Mar. 9, 1933	Not Fixed
White Flame, The	Bayley	80 min.	U	5,400 ft.	Leni Refenstahl, Hannes Schneider	Capital proposition for specialised halls	Mar. 2, 1933	Not Fixed
•Wishbone, The	M-G-M	79 min.	A	7,100 ft.	Nellie Wallace, A. Bromley Davenport	Safe star booking for the masses	Mar. 16, 1933	Not Fixed
Woman in His House, The	Radio	83 min.	A	7,416 ft.	Leslie Howard, Ann Harding, Myrna Loy	Excellent booking for good-class halls	Mar. 23, 1933	Not Fixed

D IN APRIL, 1933

Date	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
„ 24	Love Me To-Night	Paramount	F.8058	90	A	8,081	Maurice Chevalier, Jeanette MacDonald	1/48, 2/12, 3/6	Nov. 17, 1932
„ 17	•Money Talks	Wardour	Br.8080	70	U	6,553	Julian Rose, Gladdy Sewell, Kid Berg, Judy Kelly	1/48, 1/12, 1/6	Nov. 17, 1932
„ 17	Mr. Robinson Crusoe	U.A.	F.7967	74	U	6,634	Douglas Fairbanks	1/48, 1/12, 1/6	Oct. 20, 1932
„ 10	Night of June 13, The	Paramount	F.7973	75	A	6,946	Clive Brook, Lila Lee, Charlie Ruggles	1/48, 2/12, 2/6	Oct. 13, 1932
„ 24	On Your Guard	Butcher	F.8286	60	U	5,577	Richard Talmadge	1/48, 1/12, 1/6	Jan. 12, 1933
„ 24	Phantom Express, The	P.D.C.	F.8310	65	U	5,907	J. Farrell, MacDonald, Sally Blane, Wm. Collier, Jnr.	1/12, 1/6	Jan. 12, 1933
„ 10	Phantom of Crestwood	Radio	F.8110	75	A	6,721	Ricardo Cortez, Karen Morley, H. B. Warner	1/48, 1/12, 2/6	Dec. 1, 1932
„ 17	Phantom President, The	Paramount	F.8052	77	U	7,001	George M. Cohan, Claudette Colbert, Jimmy Durante	1/48, 1/12, 2/6	Nov. 10, 1932
„ 3	Pier 13	Fox	F.8207	79	A	7,110	Joan Bennett, Spencer Tracy	1/48, 1/12, 2/6	Dec. 22, 1932
„ 3	Pleasure	Pathe	F.8141	52	A	4,878	Conway Tearle, Carmel Myers	1/6	Dec. 8, 1932
„ 24	Pride of the Legion	Pathe	F.8171	75	A	7,613	Victor Jory, Barbara Kent, Rin-Tin-Tin, Jnr.	——	Dec. 15, 1932
„ 10	Prosperity	M-G-M	F.8346	87	A	7,813	Marie Dressler, Polly Moran, Anita Page	1/48, 1/12, 2/6	Dec. 8, 1932
„ 24	Red Haired Alibi	Sterling	F.8181	73	A	6,700		——	Dec. 15 1932
	Robbers' Roost	Fox	F.8262	65	U	5,806	George O'Brien, Maureen O'Sullivan	1/48, 1/12, 2/6	Jan. 12, 1933
„ 24	Scarlet Dawn	Warner	F.8233	60	A	5,553	Douglas Fairbanks, Jnr., Nancy Carroll	1/48, 1/12, 1/6	Dec. 22, 1932
„ 17	Scarlet Week End	A.P.D.	F.8125	70	A	5,500	Dorothy Revier, Theodore von Eltz, Phyllis Barrington	1/12, 1/6	Dec. 1, 1932
„ 24	•Soldiers of the King	W. & F.	Br.8536	80	U	7271	Cicely Courtneidge, Edward Everett Horton	——	Mar. 16, 1933
„ 17	Son Daughter	M-G-M	F.8346	79	A	7,128	Ramon Navarro, Helen Hayes, Lewis Stone, Warner Oland	1/48, 1/12, 2/6	Jan. 26, 1933
„ 17	Strange Justice	Radio	F.8101	63	A	5,641	Reginald Denny, Marian Marsh	1/12, 1/6	Nov. 24, 1932
„ 10	•That Night in London	Paramount	Br.8045	75	A	7,009	Robert Donat, Pearle Argyle	1/12, 1/6	Nov. 10, 1932
„ 3	•Yes Mr. Brown	W. & F.	Br.8351	85	A	7,852	Jack Buchanan, Elsie Randolph, Margot Grahame	1/48, 1/12, 2/6	Jan. 26, 1933
„ 10	You Said A Mouthful	First National	F.8160	65	U	6,412 6	Joe E. Brown, Ginger Rogers	1/48, 1/12, 1/6	Dec. 15, 1932

denote British Pictures.

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"The White Sister"

The dialogue version of the sensational silent success, THE WHITE SISTER, will be Trade shown by M-G-M on Friday. Helen Hayes and Clark Gable are co-starred in this film, which is based on the famous Marion Crawford novel. The period of the story has been modernised to that of the world war, and the disasters of conflict over the Alps take the place of the more melodramatic volcanic eruption of the original narrative

PRESTIGE IN PICTURES

J. C. GRAHAM SAYS "KEEP FAITH WITH PUBLIC"

Paramount's Big Picture Policy

ANY continued attempt to foist mediocre pictures on the public will involve the prestige of the Industry, is the opinion of J. C. Graham, in a review of current production tendencies. This question of prestige is of more account in the long run to film renters than the immediate advantage of the film rental involved in any particular picture.

Should the prestige of the film business as a whole suffer and the films lose their grip on the public imagination, Paramount or any other producer would not be exempted from the consequent penalties, and it is plainly in our common interest to maintain the popularity of screen entertainment.

Holding this conception of the Industry, Paramount has always pursued a policy of producing certain outstanding pictures which by themselves have brought to the films new adherents by the thousand and retained the loyal attachment of the millions of screen followers.

Prestige and Profit

Pictures like "Chang," "Beau Geste," "The Four Feathers," and "The Covered Wagon" were not only producers of revenue for the theatres, but served to advertise the film entertainment to thousands who had previously hardly taken it into their ken.

To-day, with such widely contrasted types of pictures as "Cavalcade" and "The Sign of the Cross," the Industry is carrying its standard into new and hitherto unconquered territory as regards talking and sound productions.

The steps that are taken by our Hollywood studios in ensuring a widespread angle of appeal in Paramount productions are reinforced by the work of a special department of our British organisation, which advises as to the suitability of stories for English-speaking countries, outside of America.

It is only possible to view this condition in its broadest aspect. Good pictures are good business for the whole Industry, and bad ones will damage the prosperity of us all.

Universality of Local Themes

Such pictures in our schedule which are purely local in scene it cannot be suggested will be restricted in their appeal to the actual locale of the story. Were this so, we could only distribute "Madame Butterfly" in Japan, and Herbert Marshall's triumphant portrayal in "Evenings for Sale" could only be shown in Vienna!

"If I Had a Million," which amalgamates the interest of seven stories and seven different sets of players, would be applicable anywhere, but if it were to be assumed that the interest of the picture was restricted to the locale of the story, we could only play one of the most exciting racketeering dramas ever made, "The Devil Is Driving," in places like Chicago.

Strong human and exciting entertainment of this type is international in appeal, and I am satisfied that productions like "Luxury Liner," "Under-Cover Man," "To-night is Ours," and "The Crime of the Century" are outstanding entertainment for all the English-speaking territories.

Distribution Essentials

It is only where the theme and idiom of the picture are insufficiently understood that a good picture becomes a bad picture in some localities, but the most excellent picture which has this inherent defect throughout will prove bad business for the Industry as a whole.

Paramount's production forces are watching this aspect closely, and I anticipate that the careful check-up of stories which we have instituted will assist in maintaining the widest distribution for our product, to the present and future advantage of all branches of the Industry handling it.

Liverpool Wedding Belle

Miss Elsie Crook, who before the Pathé-First National merger, was for about six years secretary to A. M. Graham, then the Lancashire branch manager of Pathé Frères, will be a wedding belle on April 10. She is the daughter of G. W. Crook, the manager of the New Atlas Talkie Theatre, Liverpool. The ceremony will take place at the Cressington Parish Church.

The licence of the Cross Gates Picture House, Cross Gates, near Leeds, has been transferred from Aaron Friedman to Albert Skinner.

J. C. GRAHAM

TWO BROADHEAD HALLS SOLD

EXMOUTH CHANGE

TWO more Broadhead kinemas have changed hands. They are the Bury Hippodrome, near Manchester, which has been purchased by A. Murray, carrier, of Spring Street Garage, Bury, who intends to continue it as a kinema and variety house. He takes over on May 1.

The other kinema sold is the Empress, Oldham Road, Manchester, which has been bought privately by H. Talbot, of Didsbury, Manchester, who has for some years been associated with the exhibiting side of the Trade in and around Manchester. He takes over on April 24.

Three other Broadhead kinemas are for sale by auction at the Bull and Royal Hotel, Church Street, Preston, on April 5, at 3 p.m.

They are the Winter Gardens, Morecambe; King's Palace, Preston; and Preston Royal Hippodrome.

Exmouth Hall Sold

The Kinema, Exmouth, has been purchased from W. J. A. Bayley by K. and R. Morris. The theatre was closed for three days for redecoration and refurnishing, and was reopened on Monday under the name of the Savoy.

Derek N. Norris, who is in charge, is a keen publicity merchant, and for the opening picture, "Here Comes the Bride" (W. and F.) he employed an outdoor projector to display a trailer on to a high wall.

Bermondsey Changes

The Bermondsey Kinema, Jamaica Road, S.E., has been acquired by Capt. J. O. Murgatroyd. A number of improvements have been effected in the decorations, seating, and the "box." G. Grose is the resident manager.

C. K. Deeming, Rugeley, Deal

The Picture House, Rugeley—the only entertainment centre of the town—has been taken over by Chas. K. Deeming, of Coalville.

Down to Sixpence

Between 12.30 and 2 p.m. each day the price of admission to the upper circle of the Theatre Royal, Manchester, has been reduced from 9d. to 6d.

NON-STOP POLICY FOR PORTSMOUTH.

FILMS AT THE HIPPODROME

Another Portsmouth hall, hitherto devoted exclusively to theatrical and variety shows, has changed its policy this week, the Hippodrome having gone over to a continuous performance of variety, revue and films from 2 p.m. until 11 p.m.

This takes the place of the usual two houses a night music-hall shows, and the entertainment now being provided comprises three-hour programmes, consisting of two hours' variety and revue and one hour films. Reduced matinée prices are charged before 3.30 p.m.

The "non-stop" policy will be varied on Saturdays only to three distinct performances at 1.40, 4.50 and 8 p.m.

IRISH STAFFS AND NEW WAGE AGREEMENT

Efforts to Enter into Negotiations with Kinema Proprietors

HOLY WEEK MEANS QUIET BUSINESS

IN the near future efforts will be made on behalf of the kinema employees to enter into negotiation with the employers' organisation with a view to discussing the possibilities of a new and revised agreement on wages, conditions, etc. The present one is due to run out in a few months and it should be quite possible to draw up a satisfactory new one.

The necessity for all kinemas having their own generating plant was shown by the breakdown of Shannon Electricity Supply scheme on one evening in the past week, and kinemas in districts adjacent to the power works were compelled to abandon their shows for the evening.

Poor Business

All houses report that business is on the quiet side and is likely to be until after Good Friday. This is due to the number of missions and special services which are being held as is usual prior to the Easter observances, but once Lent is terminated then it can be expected that normal business will at least be the rule. Most houses in the Free State will close down for several days in Holy Week.

Travellers Galore

Northern Ireland exhibitors state that representatives of various renting houses are more numerous than ever of late and are more determined than ever in their efforts to secure business. They are wondering whether some new special sales campaign has not been ordered by head offices.

The Club Meeting

The April meeting of the White Cinema Club will be held on April 7, at 1 p.m., in the Imperial Hotel, Belfast.

The Critics Busy

The critics are busy again—North and South. Mr. Cussen, the magistrate who presides in Dublin Juveniles' Court, had a tilt at kinemas. "It is most undesirable to take boys and children to the pictures in Dublin at present, except when there is a special children's picture on," he said. The case was one in which a small boy was charged with stealing metal admission discs from picture houses and selling them outside. The magistrate advised the boy's father not to give him money for pictures and ordered the lad not to go to the pictures for twelve months.

Lilian Harvey, the Fox Star

Sunday Opening

Then the question of Sunday opening has aroused the ire of the Rev. Walter H. Armstrong, who declared at Belfast that the demand came from the people who were simply on the make; the Rev. J. N. M. Legate, B.A., B.D., speaking to the Synod of Coleraine and Ballymena, alleged that immorality was still too common in every district and one of the causes was films which no censor would pass. The reverend gentleman forgot to state that all films shown in Northern Ireland were passed by the British Board of Film Censors.

At the annual meeting of the Willowfield Unionist Club, Belfast, it was stated that the Willowfield Cinema, which was owned by the club, continued to be a success venture.

ROYAL SHOW AT LEEDS

PRINCESS SEES MINING FILM

Leeds enjoyed the distinction of a Royal Command Performance for a film. The subject was "Black Diamonds," which, at the desire of the Princess Royal, was introduced into the Leeds Paramount Theatre programme for her benefit last Thursday afternoon.

The Princess arrived at the theatre in company with the Lord Mayor of Leeds (Ald. R. H. Blackburn) and was met by Sir Ben and Lady Turner; Charles R. Young, general manager of the theatre; Bernard Schofield, Yorkshire branch manager of Wardour Films, and Charles Hanmer, the pitman-producer of the picture, who were presented to her.

CHILDREN'S PERFORMANCE

NEATH EDUCATIONAL SCHEME

Coun. Cecil R. Hedge, who is the managing director of Empire Cinema, Neath, at the Neath Borough Council's Education Committee meeting pressed that authority to make provision for local children in the matter of educational films. His idea was that the schoolchildren and the teachers should attend a Neath kinema once a month and see these pictures, and the same pictures could afterwards be exhibited at Briton Ferry to children and teachers.

It was agreed to act as suggested by Coun. Hedge, and the St. Pancras authority will be written to for information on their exhibition of such films.

GOOD FRIDAY OPENING

PERMITS AND REFUSALS

Permission for Good Friday opening has been granted to kinemas in Pontardawe, Llwchwr (Swansea district), Driffield and Teignmouth.

Eckington, near Sheffield, magistrates have again refused permission for the kinemas in that area to open on Good Friday.

LANCS OLD BOYS REUNION

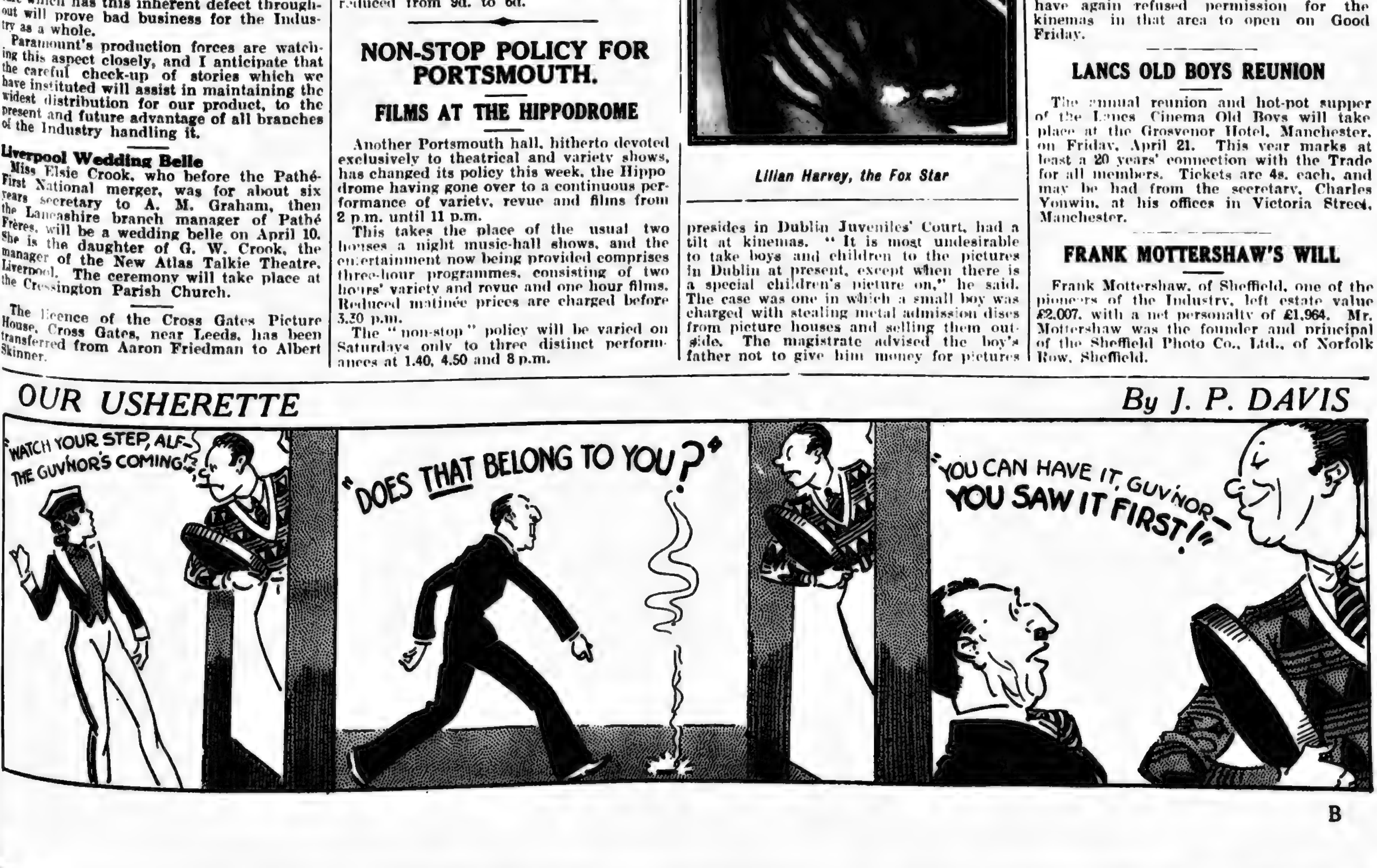
The annual reunion and hot-pot supper of the Lancs Cinema Old Boys will take place at the Grosvenor Hotel, Manchester, on Friday, April 21. This year marks at least a 20 years' connection with the Trade for all members. Tickets are 4s. each, and may be had from the secretary, Charles Yonwin, at his offices in Victoria Street, Manchester.

FRANK MOTTERSHAW'S WILL

Frank Mottershaw, of Sheffield, one of the pioneers of the Industry, left estate value £2,007, with a net personalty of £1,964. Mr. Mottershaw was the founder and principal of the Sheffield Photo Co., Ltd., of Norfolk Row, Sheffield.

OUR USHERETTE

By J. P. DAVIS


"WATCH YOUR STEP, ALF— THE GUVNOR'S COMING!"
"DOES THAT BELONG TO YOU?"
"YOU CAN HAVE IT, GUVNOR— YOU SAW IT FIRST!"

P.C.T.'s HALF MILLION PROFITS A RECORD

More British Films Shown than Ever Before

MARK OSTRER HOPES FOR TAX REDUCTION

By OUR CITY EDITOR

MARK OSTRER presided at the 23rd annual ordinary general meeting of Provincial Cinematograph Theatres, Ltd., on Thursday last. The company, it may be recalled, enjoyed a record year. Mark Ostrer stated that having regard to the difficulties with which the company had to contend during the year under review he thought the result was most satisfactory; in point of fact, it creates a record in the history of the concern. In viewing the situation, however, it must be borne in mind that several new theatres have been opened during this period.

Since his previous address, he stated, there has been very little (if any) improvement in the industrial outlook, but he was convinced that the pictures have not in any way lost their hold on the public, although there is no doubt the depression has materially affected their spending capacity.

Entertainments Tax

In addition, the Industry has to carry the burden of the increased Entertainments Tax (which, by the way, few people realise is a tax on turnover and not on profits), and this increase has led to a considerable reduction in the takings in respect of the cheaper seats.

In this connection it would be as well to point out that the company has not suffered to the same extent as many of its competitors. There is, he said, a fairly obvious reason for this, namely, that its circuit consists of modern theatres with large seating capacities but with relatively few low-priced seats.

MARK OSTRER

Referring to the statement made by the President of the Cinematograph Exhibitors' Association at their annual general meeting held on 14th March. Mr. Mark Ostrer said that the returns in respect of 2,000 theatres for the 12 months following the emergency Budget of 1931 showed a decrease in takings of over £2,500,000, while the Entertainments Tax had increased by £850,000.

What Will Budget Show?

The Chancellor of the Exchequer recently received a deputation on behalf of the Industry, when all the facts and figures were laid before him, and he sincerely trusted that the Government would in the forthcoming Budget make some alteration in this tax, which is crippling the resources of the Industry as a whole.

It must be borne in mind that the company are exhibitors only, and to enable them to maintain a pre-eminent position it is of vital importance to ensure a steady supply of first-class films.

The Gaumont-British Picture Corporation, Ltd., which is closely associated with Provincial Cinematograph Theatres, Ltd., have assisted in this direction since they opened their new studios at Shepherd's Bush in May of last year.

The Gainsborough Co. (which is an associated company of Gaumont-British) have also largely contributed to P.C.T.'s success.

More British Films

To show faith in British films, and particularly those produced by the two companies above mentioned, he felt sure that shareholders would be very pleased to learn that during the year under review the company has exhibited at its theatres a larger number of British films than ever before in the history of the concern. Not only have these films proved successful financially, but they have also been greatly appreciated by the public.

Fox Receivership

Big U.S. kinema and film concerns continue to fall by the wayside. The latest casualty is the Fox Film Co., against which a receivership suit has been brought. No details are available yet.

Loew's New Basis

By declaring a 25 per cent. quarterly dividend, payable March 31, Loew's, Inc., has placed its junior shares on a one-dollar annual basis, against three dollars paid previously. In 1932 the company paid three dollars in dividends, and four dollars in 1931 and 1930, of which one dollar each year was a bonus.

The action now taken is not a surprise in view of the earnings reported not long ago by Loew's for the twelve weeks period ended November 24, 1932, first period of the current fiscal year. In this time only 36 cents per share was earned, against 1.10 dollars in the like period ended November 20, 1931.

The lower earnings reflect not only reduced theatre attendance and subsequently curtailed profit from this source, but also a more stringent film amortization policy which was placed in effect in the beginning of the current fiscal year.

Substantially Capitalised

At the time of the last accounts, Loew's was in a reasonably good financial position, though quite substantially capitalised and burdened with a considerable amount of fixed charges and rents, maintenance of which becomes increasingly difficult as theatre income declines in reflection of lower attendance and price cuts.

In the difficult field where it operates, Loew's is relatively well situated with an efficient producing subsidiary, Metro-Goldwyn Pictures, and a relatively well-established and organised, moderate sized chain of theatres. In the long run, with reasonable improvement in the Industry, Loew's has a good possibility of recouping its past somewhat more substantial earning power, though the intermediate outlook must be viewed as being relatively dark.

Trans Lux Pictures

Plans have been completed for the reorganisation of Trans Lux Daylight Picture Screen Corporation, and for a merger with the News Projection Corporation. This will terminate the litigation between the two companies over their respective rights to operate Stock Ticker Projection Machines.

Under the agreement a new company will be formed to acquire the Stock Ticker Projection business of the two companies.

Radio Corporation Changes

Important executive changes are reported from Radio Corporation of America. J. R. McDonough, assistant to the President of the company, has been elected executive vice-president. As a step towards the consolidation of two of the wholly owned subsidiaries, RCA-Victor Company and RCA-Radiotron Company, Elmer T. Cunningham, president of the latter company, has also been elected president of RCA-Victor, succeeding Mr. McDonough.

Gaumont Issues Supported

Shares of the Gaumont group recovered a good deal of the verve that they had before the start of the reconsolidation operations. Gaumont Ordinary rallied a further 6d. to 13s. 1½d., while the Preference gained 1s. 1½d. at 24s. 1½d. The debentures also were higher. Of the subsidiaries, the 6½ per cent. Debentures of General Theatre Corporation were outstanding. Other advances included B.I.P. Ordinary and Stoll, which added 3d.

In spite of the excellent results, P.C.T. issues were irregular. The "A" shares were easier, but the other issues moved in favour of holders.

A particularly weak feature was Moss' Empire Ordinary, which declined 1s. 3d. to 10s. B. and D. Preferred and United Picture Theatres also encountered sellers.

Liverpool Theatre Profits

According to the statement of accounts and directors' report of the Futurist (Liverpool), Ltd., the profit for the year 1932, after providing for interest on mortgage and taxation, together with the balance of £13,438 brought forward, amounts to £19,329 18s. 10d., out of which the directors have placed to depreciation fund £4,000, leaving a balance of £15,330. They recommend the payment of a dividend of 3 per cent. (less income tax), which will absorb £3,310, and carry forward £12,019.

Denman Trust Meeting.

Isidore Ostrer, chairman of the Denman Street Trust, was able to report a slight improvement in the market value of the company's investments at the annual meeting of the company on Monday. This improvement was in spite of the adverse conditions for investors which prevailed throughout the year.

The total depreciation, after making due allowance for the capital reserve and the balance of the profit which it is proposed to carry forward, is approximately 23½ per cent. against 26½ per cent. at December 31, 1931.

COMPULSORY WINDING-UP

In the Companies Court of the Chancery Division on April 3, Mr. Justice Maugham made an order for the compulsory winding-up of Armstrong Theatres (London), Ltd., on the petition of the United Artists Corporation, Ltd., and the Fox Film Co., Ltd.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/1½	3/1½	—
" " 7½ % Pref. ...	15/6	15/6	—
A.P.P.H. Ord.	19/9	19/9	—
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	1/-	1/-	—
Baird Televis. Defd. Ord. 5/-	1/1½	1/-	— -/1½
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
" & Dom Defd. 1/-	-/4	-/4	—
" " Prefd. Ord. ...	3/3	2/9	— -/6
" In. Films (Props.) 10/- Ord.	-/6	-/6	—
" Inter. Pic 5/- Ord. ...	3/3	3/3	—
" " " 8% Pref. ...	18/9	18/6	— -/3
" Lion Prefd. Ord.	2/3	2/3	—
" " Defd 4d	-/1½	-/1½	—
" Talkg Pic. Ord. 5/- ...	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£105½	£105½	—
" " 7% Conv. Deb. ...	£107½	£107½	+10/-
Dominion Thea. £1 Ord. ...	-6	-/6	—
Gains. Pic. Ord 10/- pd. ...	7/9	8/1½	+ -/4½
Gaumont-British Ord. 10/- ...	12/7½	11/3 xRts	—
" " "A" Ord. ...	—	5/3	—
" " 5½ New Pref. ...	—	18/1½	—
" " Converted Pref. ...	—	18/-	—
" " 7½% Pref. ...	23/-	24/1½xRts	
" " 6½%1stMort.Deb.	£102	£102½	+10/-
" " 4½% New Debs. (£25 pd.)	3 dis.	2¾ dis.	+5/-
General Thea. Pref.	11/9	11/6	— -/3
" " 6½%1st Mort.Deb ...	£98	£96½	—£1½
Ldn & South Super Cin. 2/- Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/3	2/3	—
" " £1 Cum. Pref. Ord.	27/6	27/6	—
" " 7% 1st Mort. Deb.	£105½	£105½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.... ..	11/3	10/-	—1/3
" " £1 Cum. Pref. ...	8/9	8/9	—
" " 6% Deb. ...	£98	£98	—
" " 4% Perp. Deb. ...	£70	£70	—
P.C.T. Ord. 10/-	17/6	17/6	—
" 7½% Ptg. Pf. Ord. ...	21/-	21/6	+ -/6
" Cum. "A" Pref. £1 ...	25/-	24/4½	— -/7½
" " "B" " " ...	24/-	25/-	+1/-
" 6% 1st Mort. Deb. ...	£104½	£104¾	+5/-
" Const. 7% Pref. ...	22/6	22/9	+ -/3
Stoll P.T. Corp.	3/-	3/3	+ -/3
United P. Thea. 10% Pref. Ord.	-/3	-/6	+ -/3
" " " 7% 1st. Mort. Deb.	£50½	£55	+ £4½

*Nominal.

£1 Shares unless otherwise stated.

L. H. JACKSON

SOUTHEND CIRCUIT CHANGES

NEW APPOINTMENTS BY L. H. JACKSON

WITH the appointment of J. Jarratt as controller of the Jackson Circuit many changes have taken place at the Mascot, Regal, Plaza and King's theatres, Southend.

Gordon Padovan, who has opened each of the four kinemas in Southend for Mr. Jackson, and was, since its rebuilding, manager of the Mascot, has been transferred to the Plaza, Leyton. Sam Burns, of the Leicester Square Theatre of Varieties, has taken over the Mascot. An orchestra pit has been built and a band of ten to twelve performers engaged. Variety with West End players will be staged at every session.

The Plaza, which was under the management of H. Stanton, who came from the Empire, Walthamstow, and has returned to that house, is now under the charge of J. Cristie, who for the past twelve months was managing at the Hippodrome, Ilford.

Many alterations have been made at the Plaza, an orchestra pit having been installed and a band and variety turns as at the Mascot, will be a daily feature. The old board room is to be turned into a tea lounge, whilst a cloak room for parcels for the convenience of country shoppers, is to be opened.

Old Folks' Club

Another new Plaza feature is to be an Old Folks' Club, open to people over 60, membership of which will assure kindly attention, cheap and guaranteed seats and the advantages of a social corner in the lounge. At the matinées free tea to all patrons is to be advertised.

The Regal has had its screen enlarged, and new stage lighting.

S. B. Kinder, who has done much useful work for the Jackson Circuit, has now been appointed general publicity manager. Amongst the changes he has in hand is to treat the advertising in Southend as a circuit and not as individual theatres. A local topical is to be a feature of the four houses.

Sir G. Craig Rumour

Sir Gordon Craig, who was associated with the Palace, Westcliff, which has now reverted to the legitimate drama, denies the rumour that he is in any way connected with the Jackson Circuit.

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In the Courts

EDIBELL LIQUIDATION

Payment of Creditors.

BEFORE Mr. Justice Eve, in the Chancery Division, on March 29, Ernest Norton, as the liquidator of Edibell Sound Film Apparatus, Ltd., applied for declarations that a payment of £150 to the respondents, William Cecil Jeapes, of Sutton, Surrey, and Wm. Frederick Robbins, of Margate, which was made by the receiver for the debenture holders in September, 1931, constituted an undue preference over other creditors. He asked for an order that they repay the money. The respondents denied that there was any undue preference.

It appeared, said counsel, that some time before the receivership the respondents found £250 with which the company (of which they were directors) could carry out a contract to supply apparatus to a theatre. By the time the receiver was appointed £100 had been repaid, and the remaining £150 was later paid and entered in the books as for goods supplied. It was suggested that the respondents had become unsecured creditors for the remaining £150.

L. M. Gedge, for the respondents, said it was only through their assistance that the business was carried on so well. It was a perfectly honest transaction, and the repayment of the £150 due to the respondents was a condition of their assistance being given.

Mr. Justice Eve said he entirely accepted the explanation given by the respondents. In the circumstances he would make no order on the summons except that liquidator's costs must come out of the assets. That order, it was stated, meant that the respondents would have to pay their own costs.

EXHIBITOR'S APPEAL DISMISSED

Film Hire Case.

AN appeal arising over the hire of films was dismissed by a King's Bench Divisional Court, consisting of Justices Talbot and Macnaghten. Mark Henry Morris, of Skipton, appealed from the decision of Judge Bairstow at the Westminster County Court on July 12, 1932, who gave judgment in favour of the Gaumont Co., Ltd., for £100 in respect of the hire of films.

The case for Mr. Morris, said counsel, was that he had discharged any claim the Gaumont Company had upon him by the payment of a cheque for £105, but the County Court judge held that the appellant had impliedly consented to this cheque for £105 being used in part payment of a judgment previously obtained by the Gaumont Company against the Morris Gem Picture Enterprises, Ltd. This company was struck off the register in December, 1930, and restored in 1931, in which year there was a compulsory winding-up order made.

Mr. Justice Talbot said he saw no ground for interfering with the decision. So far as could be ascertained, it was not clear that the cheque was for any particular debt. The appeal, therefore, would be dismissed, with costs.

Mr. Justice Macnaghten concurred.

MEN AND MOVEMENTS

T. McDermott's Fifth Year as Councillor

LIVERPOOL MANAGER'S RECORD

Councillor Thos. McDermott, who has been re-elected to the Bromsgrove Council, has been a member of the council for the past five years. He is a showman of long standing, having come to the Bromsgrove area as far back as 1911, when, as opening manager and district representative of the Co-operative and General Varieties Co., he opened the old King's Hall, which he later acquired as his own enterprise. Later, on this site the present Playhouse was erected and two years ago he made history in the town by opening the first talkie theatre—the Plaza, erected on the site of the former Old Court Theatre.

S. E. Beal has been appointed assistant manager of the Newtown Palace, Newtown Row, Birmingham. Mr. Beal has long associations with the Trade, having been on the staff of Walturdaw in Birmingham as far back as 1914. Later he was associated with Louis Lingard at the Metropole Theatre, Snow Hill, Birmingham, and more recently was in charge of the publicity department of Universal Pictures at Birmingham.

F. W. Stollard, manager of the new Reo Kinema, Fazakerley, Liverpool, which opened on Saturday, April 1, has had 21 years' unbroken service in the kinema Trade. Before going to the Reo he was manager of the new Atlas Talkie Theatre, Walton, which hall he opened after the modernisation scheme had been completed. For several years he was traveller for P.D.C. He was at one time in charge of the Royal Super Kinema, Liverpool.

W. F. STOLLARD

W. Hodgson, who is now managing the Palace, Bolton, informs us that he was the first manager of Grosvenor Cinema, Liverpool, and not J. H. Jessop, as stated in the March 23 issue of the *Kine*. The house was opened on August Bank Holiday, 1922. Mr. Hodgson was in charge of the Grosvenor for nearly twelve months before being transferred to the Coliseum, Litherland, Liverpool. From here he went to the Palace, Bolton.

Councillor George Goodacre, proprietor of the Royal P.H., Mexborough, has just celebrated twenty-five years' association with the Industry. Before taking over the Royal, Councillor Goodacre was for some years chief operator and electrician at the Cinema House, Rotherham.

A. N. Watson, manager of Saltaire Picture House (G.-B.), who is to be married at Whitsuntide to Miss Nell Armitage, of Baildon, Yorks, entered the business seven years ago, when he became assistant to Phil Lennon, then manager of Morley Street Picture House, Bradford, which was then under the jurisdiction of New Century Pictures. After eighteen months he went to a similar position under Edgar Mitchell at St. George's Hall, after which he took over the management of the King's, Gainsborough.

A. N. WATSON

Returning to Bradford, he became first assistant manager to Phil Ridler at the New Victoria, from which place he took over his present position quite recently. While at the New Victoria he was captain of the New Victoria cricket eleven, which boasts of being one of the finest Trade cricket teams in the country.

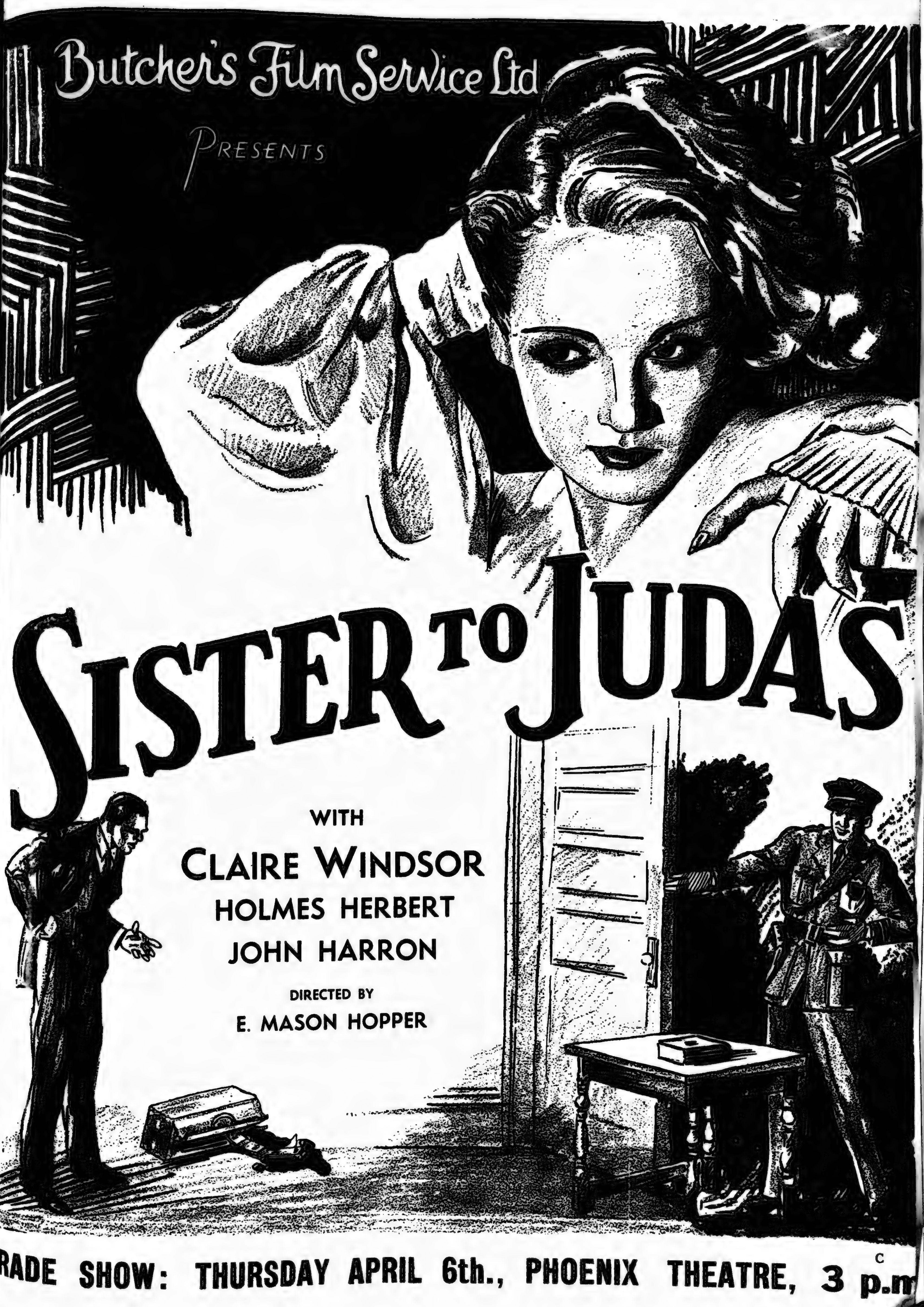
Edward O'Henry, the organist-composer well known to wireless listeners and to many gramophone fans, has been engaged to play the Christie four-manual organ at the Capitol, Didsbury, which is expected to reopen at the end of May. For five years E. O'Henry broadcast from Madame Tussauds, London. The appointment has been well publicised by C. Chariton, the Capitol's general manager, who secured prominent notices in the Manchester papers. One of these newspapers issued a poster announcing the appointment.

Fred Carlton, secretary of the Manchester and District branch C.E.A., has, we regret to say, had to undergo another serious operation on his jaw. He is now in Salford Royal Hospital, where he is reported to be progressing favourably. In his absence, Chris Bowmer is acting as secretary.

Jack Baines, of the Palatine Film Co., Victoria Street, Manchester, one of the earliest independent film renters in Manchester, is severing his connection with the Trade. He is to become mine host of Ye Olde Gamecock Hotel, Bean Street, Nantwich. Last year he was hon. sec. of the Lancs. Cinema Old Boys.

J. Rothstein, who was for some time manager of the Dominion, Hounslow, has been appointed to a similar position at the Empire, Hounslow.

F. W. Levey has been appointed assistant manager of the New Regal, Watford; this being his first appointment in the Trade.



Butcher's Film Service Ltd

PRESENTS

SISTER TO JUDAS

WITH

CLAIRE WINDSOR
HOLMES HERBERT
JOHN HARRON

DIRECTED BY
E. MASON HOPPER

RADE SHOW: THURSDAY APRIL 6th., PHOENIX THEATRE, 3 p.m

PARAMOUNT'S BI

PARAMOUNT'S
new releasing
year (Sept. 1933-34
opens with a
smashing line-up
of money-makers
to convince every
showman that
Paramount is more
than ever the
GREATEST NAME IN SHOW BUSINESS!

CECIL B. DeMILLE'S *superb dramatic spectacle*

The SIGN of the CROSS

WITH
FREDRIC MARCH ELISSA LANDI
CLAUDETTE COLBERT
CHARLES LAUGHTON
AND A CAST OF 7,500
FROM THE FAMOUS PLAY BY WILSON BARRETT

CREATED NEW BOX-OFFICE RECORDS AT THE CARLTON THEATRE HAYMARKET

RELEASE DATE SEPT. 25, 1933

Paramount Pictures

SEPTEMBER 1933 - *the first month of P*

PROSPERITY PARADE!

COUNSEL'S OPINION

WITH
HENRY KENDALL · BINNIE BARNES
CYRIL MAUDE

Adapted from the play by Gilbert Wakefield and presented by arrangement with Leslie Henson and Firth Shephard

DIRECTED BY ALLAN DWAN

A Paramount Release

RELEASE DATE **SEPT. 4** BRITISH 1933

THE *Paramount* - **Liberty** MAGAZINE ALL-STAR STORY

THE WOMAN ACCUSED

By Ten World-famous authors—
RUPERT HUGHES · VICKI BAUM
ZANE GREY · VINA DELMAR
IRVING S. COBB · GERTRUDE ATHERTON
J. P. McEVOY · URSULA PARROTT ·
POLAN BANKS · SOPHIE KERR

Dramatized by Bayard Veiller
WITH **NANCY CARROLL**
as the Woman
CARY GRANT
as the Man
JOHN HALLIDAY
as the Accuser

RELEASE DATE **SEPT. 11** 1933

RELEASE DATE **SEPT. 18** 1933

FROM HELL TO HEAVEN

WITH
CAROLE LOMBARD · JACK OAKIE
DAVID MANNERS AND ADRIENNE AMES

FROM A PLAY BY LAWRENCE HAZARD

RELEASE DATE **SEPT. 4** 1933

A LADY'S PROFESSION

WITH
ALISON SKIPWORTH · ROLAND YOUNG · SARI MARITZA,
KENT TAYLOR · ROSCOE KARNS · WARREN HYMER ·

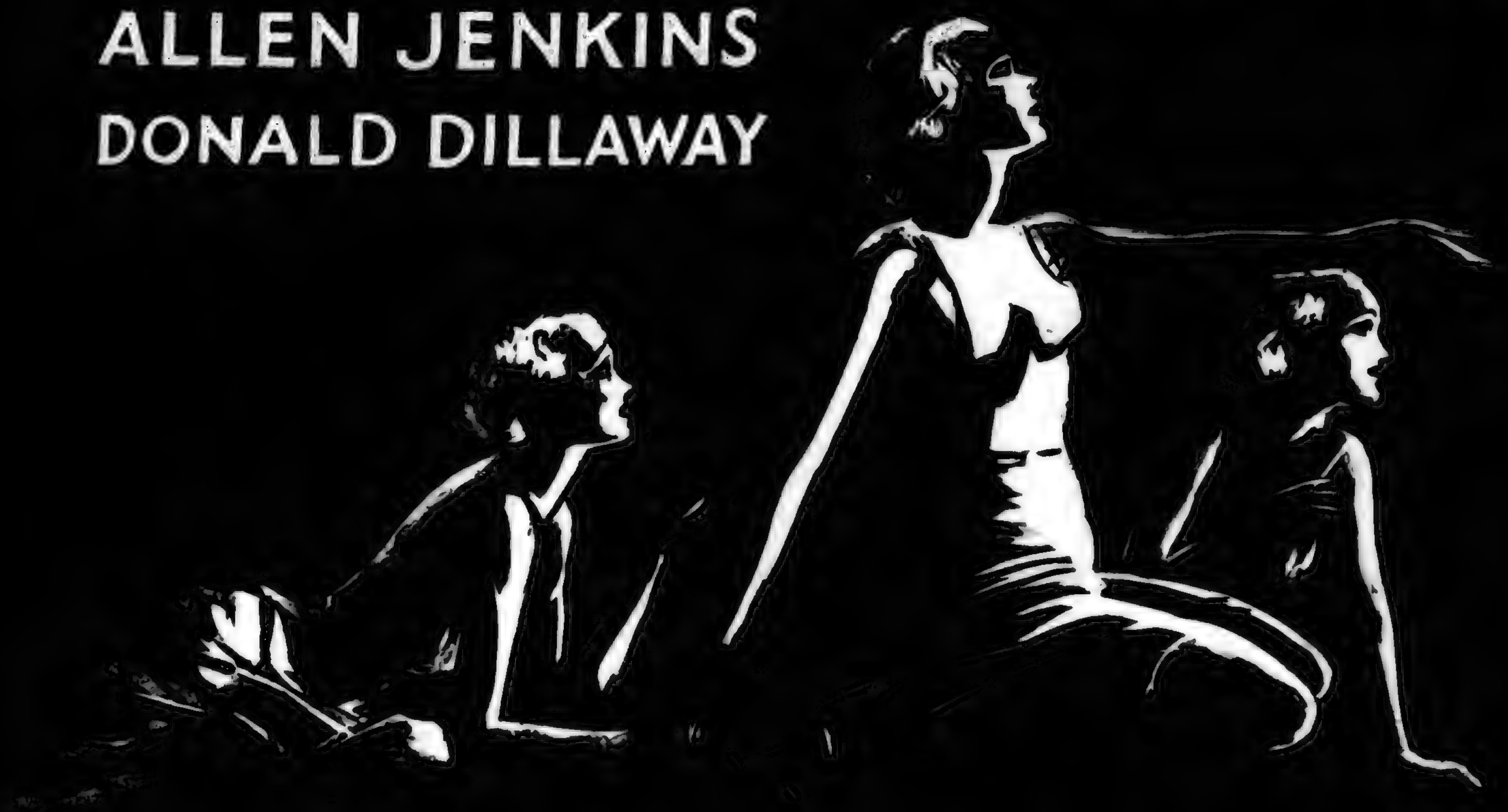
DIRECTED BY NORMAN McLEOD... STORY BY NINA WILCOX PUTNAM

RAMOUNT'S *scintillating* **1ST** *Quarter* RELEASING YEAR SEPT. 1933—34

WARREN

Constance CUMMINGS

ALLEN JENKINS
DONALD DILLAWAY



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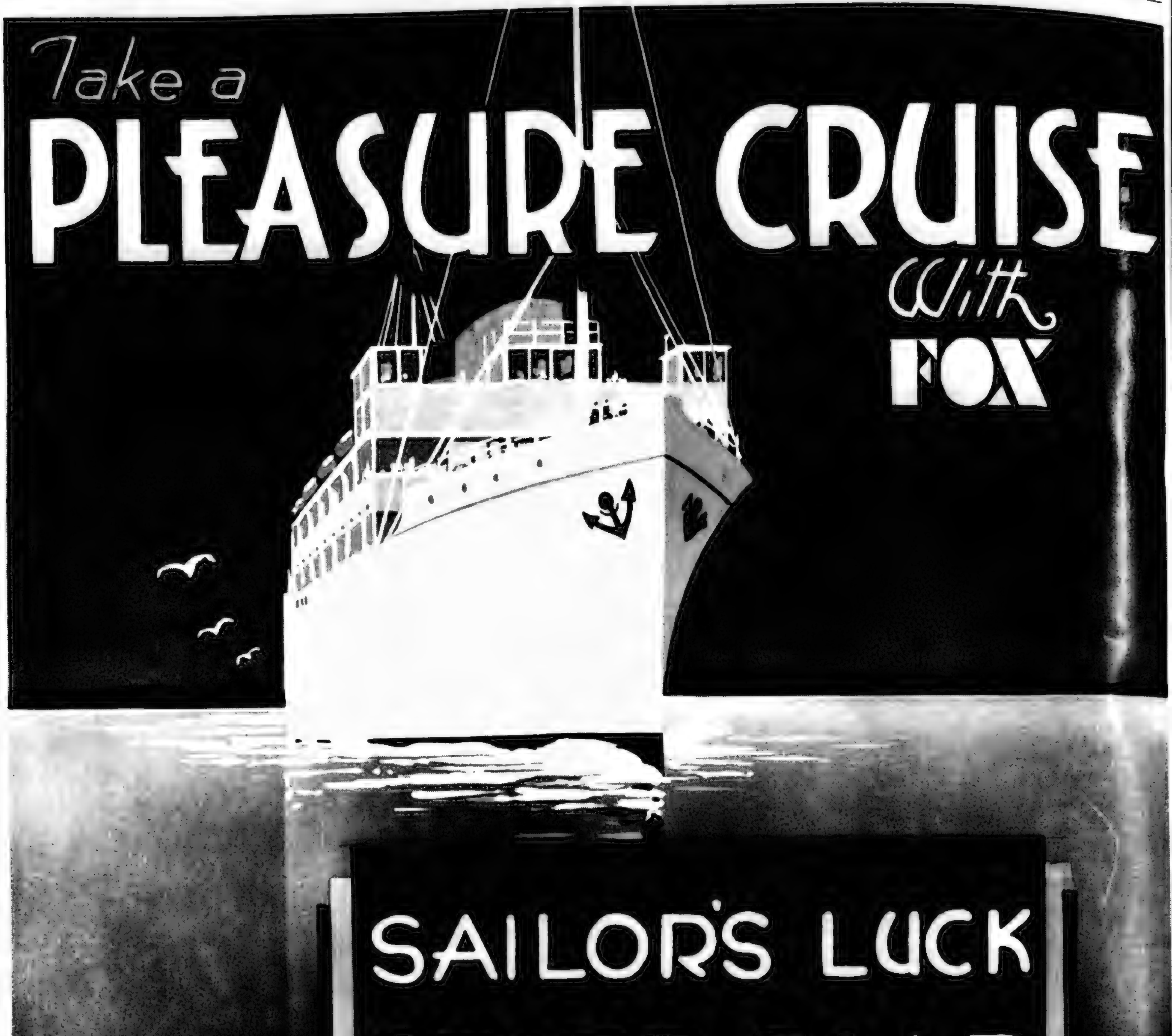

Take a
PLEASURE CRUISE
With
FOX
SAILOR'S LUCK
STATE FAIR
ZOO IN BUDAPEST
ADORABLE
PILGRIMAGE
MY LIPS BETRAY

★ "PLEASURE CRUISE." Smart, racy, sophisticated comedy. GENEVIEVE TOBIN, ROLAND YOUNG, HERBERT MUNDIN.

★ "SAILOR'S LUCK." A naughty, nautical romance with JAMES DUNN, SALLY EILERS, SAMMY COHEN, VICTOR JORY.

★ "ADORABLE." Gay, romantic story set to music. JANET GAYNOR, HENRI GARAT, HERBERT MUNDIN.

★ "ZOO IN BUDAPEST." A Jesse Lasky film of thrills, with LORETTA YOUNG, GENE RAYMOND, O. P. HEGGIE.

★ "MY LIPS BETRAY." Romanti drama with lyrics by William Kernell. LILIAN HARVEY, JOHN BOLES, EL BRENDEL.

★ "PILGRIMAGE." Moving drama of a mother who hated. MARIAN NIXON, NORMAN FOSTER, HEATHER ANGEL.

Edward G. Robinson, the First National star, who has just become a proud father

TRADESMEN DEMAND A KINEMA

GODALMING STILL WAITING

COMPLAINTS that Godalming is suffering in prestige because it has no kinema, and that people passed through the town to attend the picture theatres at Guildford, were made at the annual meeting of Godalming Chamber of Trade, held on Thursday.

In their report, the committee stated it was a matter for regret that County Cinemas, Ltd., had not proceeded with the erection of the proposed new kinema, as promised at a meeting held at the Borough Hall some time ago, and, though repeatedly approached, the project seemed as far away as ever.

A letter from C. J. Donada, managing director of County Cinemas, was received to the effect that, owing to the absence of the chairman of the company, who has personally arranged a scheme to carry through the project, no definite decision could be made at the moment. It is definite, however, that "we are going on with the scheme."

The president of the Chamber, W. Rothwell, said the Chamber had been doing their best to get County Cinemas to get on with the building. Having read Mr. Donada's letter, he thought there was some hope. A kinema would be a big asset to the town. It would draw the public from the surrounding villages to Godalming instead of them going straight through to Guildford.

◆

SANDWICHMAN PUBLICITY

NEW ISLE OF MAN LEGISLATION

The House of Keys (Isle of Man) has given a third reading to a Bill which includes a clause stating that advertisements carried by human beings or attached to animals or vehicles used mainly for advertising purposes shall not be permitted, except by the written consent of a local authority.

W. P. Cowley, for the Strand Cinema Co., said his clients sometimes employed as many as thirty men to advertise their attractions on the promenade, where the visitors congregated. Their view was that while sandwichmen should be controlled by the local authority, they should not be prohibited, and they were satisfied now that it was to be left in the hands of the local authority to say how many would be employed and under what conditions.

◆

LEICESTER M.P. AMAZED

TELL-TALE FIGURES OF TAX HARDSHIPS

A deputation of Leicester kinema exhibitors surprised W. Lindsay Everard, M.P. for Melton, last week, when they produced figures illustrating the working of the entertainment tax, at a meeting at the Leicester Palace.

The Leicester branch of the C.E.A. has organised a petition of 30,000 signatures, and the national effect of the increased entertainment tax was insisted upon. Mr. Everard was greatly impressed by these figures, and particularly by one local example, that of a Leicester kinema which, during the past year had a decrease of 57,786 in admissions, a decrease of £1,733 in receipts and an increase in tax of £351.

Mr. Everard told the deputation that figures they had produced had amazed him.

MIDDLESEX EXHIBITORS WARNED

Middlesex County Licensing Committee reports that several cases of the apparent infringement of the condition concerning the attendance of children at "A" film screenings were brought to the notice of the Committee last year, when it directed that circular letters should be addressed to licensees, urging them to take steps to ensure that the condition is complied with. The Committee authorised proceedings in three cases, and two were dismissed and in the third case a fine was imposed.

DEVON AND CORNWALL INTERVIEW M.P.s ON TAX QUESTION

Reply to Budget Deficiency Excuse

REPORTS on the work of interviewing Members of Parliament with the object of enlisting their aid in securing a revision of the entertainments tax, made to the monthly meeting of the Devon and Cornwall Branch at Plymouth, on March 28, provided a surprise in the suggestion that the deficiency in the Budget, upon which Parliamentarians based their reason for discouraging hope of any reduction of taxation, was due to the Government itself.

It was asserted by the **Chairman** (Major A. O. Ellis) that the usual post-Christmas drive for the collection of income-tax has not been made this year, which was the reason for the revenue being down.

The branch extended a warm invitation to the General Council to hold its May meeting at Torquay, and expressed its opposition to further invitations being given to renters to address the annual Conference. It also protested against politics in news reels, a practice, which it was asserted, was again creeping in.

The **Secretary** (C. Halderson Rundle) reported that there were still fourteen members who had not paid the levy for the tax campaign. Following the letter he sent out to members who had not paid at that time, twenty-one forwarded the amounts due from them, the remaining fourteen omitting to reply.

Returns Defaulters

The Secretary further reported that eighteen halls remained which had not made the comparative returns of revenue and entertainment tax payments for the information of the Tax Committee, and in some cases that was due to the fact that the halls had changed hands during the period.

On the other hand, there were some exhibitors who stated that they were unable to make the returns, and, presumably, in those cases they were unwilling to do so.

The total signatures to the petition praying for a remission of the tax, obtained in Devon and Cornwall, was 50.202, of which total 22,998 were secured in Plymouth. He had sent the petition to Lady Astor, and followed it up with details of how the kinemas had been affected by the tax and other information on the state of the industry, which supported the case for a reduction, but though her agent had promised she would reply to both communications, Lady Astor had not yet done so.

Mr. Kingdom, of Launceston, had had an interview with the secretary of Sir Francis Acland, M.P., who had since informed him that Sir Francis had received the particulars, and would consider them and probably support the claim for a reduction.

Mr. Burow, of Tavistock, had interviewed Mark Patrick, M.P., and supplied him with recent figures showing how the business was being hit. The member would not give a definite promise of support, but promised to go into the figures and give them every consideration.

In the Barnstaple Division, Sir Basil Peto, M.P., was interviewed by Mr. Pareser, and at first did not hold out much hope of a reduction If he heard that the Budget had balanced he would, he said, be in a better position to form an opinion. He was not optimistic about any reduction of taxation in view of the disappointing results of War Debts consultations.

He promised, however, that after a general review of the position, as revealed by the Budget, he would give the case presented to him every consideration.

The petition and supporting figures had also been presented to Peter Agnew, M.P., who subsequently wrote that he had great sympathy with all opinion which desired to lessen taxation, and he would keep the case presented to him in mind. Any taxation, he thought, which had the worst effect in crippling trade and industry should be the first abated, and taxation of the amusements trade exercised its deleterious pressure in that way.

H. Watkins (St. Austell) supplied Mr. Petherick, M.P. for Falmouth, with the case for reduction, for which the latter promised every consideration.

H. **Harcourt** (Devonport) reported that he had been in communication with the representative of the Financial Secretary of the Treasury, Mr. Hore-Belisha, M.P. for Devonport, and supplied him with facts and figures; and **Cecil Drage** (St. Ives) said he had supplied to Walter Runciman, President of the Board of Trade, who sits for a Cornish Division, with figures showing that while the revenue from his kinema was down by £1,000, he paid £100 more in entertainments tax. He had so far received no reply.

W. **Pickles** said Mr. Isaac Foot, the member for the East Cornwall Division, had been abroad, but would be returning at Easter, when he had arranged to meet him and give him the figures supporting their case.

Keep It Up

The **Chairman** remarked that other members would be in their constituencies at Easter, when every effort should be made by exhibitors to interview them. He himself and Mr. Gilley had a very interesting interview with Charles Williams, the member for Torquay, and the thing that struck him most forcibly was that he had been educated up to receiving them. The fact was that M.P.s had discussed this problem on their own, and the best way of answering the exhibitors' trailer and their case generally.

MAJ. A. O. ELLIS

H. F. GILLEY

He took the case of Brixham, in Mr. Williams' own constituency, where there had been no building, and the population was largely artisan, and showed how in his (the Chairman's) own kinema the entertainments tax had had a very adverse effect. The result was that they ended up very favourably. Mr. Williams intimating that he was inclined to do his utmost to secure no tax on the threepenny seat and to halve the present tax between 3d. and 6d.

His idea was that the 6d. seat should include a halfpenny tax. His main argument against the exhibitors' claims was that the state of the finances of the country did not admit of a reduction of tax, and he also intimated that there would be a deficiency in the Budget.

"I pointed out to him," added the Chairman, "that any business man would show a loss if he did not collect moneys due to him, and that the same thing applies to the Treasury. Since Christmas no effort has been made to collect income-tax by the normal ways and means used in former years, and particularly last year, and he had to admit that any deficit in the Budget would be due more to the lack of pressure in collecting taxation than to anything else.

"If there are any members of our branch who have arranged to see their M.P.s on this subject they should bear in mind this point: that if the Budget shows a deficiency it will be due entirely to the slackening up of collections, for which the responsibility rests with the Government."

Elissa Landi in WARRIOR'S HUSBAND, a new Fox picture

"Horror" Films

The Chairman, drawing attention to the decision of the General Council in regard to certain "A" films, and which came under the terms of "horrific films," said in future the notice of exhibitors will be definitely called to such films either by circular or other means.

The purpose was to enable members to take steps on their own initiative to exclude children from the showing of the particular films to be named. This would save a lot of trouble in respect to the showing of "A" and "U" films, and would also overcome difficulties in booking films about which the exhibitor knew little.

Government's Own Fault, States Chairman

The proposal was regarded by members as one of value to them.

Rating

Dealing with the question of assessments, the Chairman said that arising out of the successful appeal by C. Hartley Davies on behalf of an exhibitor who was over-assessed, he raised the question as to whether the General Council could take up one or two rating appeals in the provinces with a view to getting decisions upon which assessments generally might be reduced.

He (the Chairman) put it to the General Council that a reduction in business due to the entertainments tax was good grounds for a reduction in the assessment of kinemas. The matter was referred to the Legal and Finance Committee. He proposed to press the matter again at an early opportunity.

Film Reports Criticised

The C.E.A. film reports were the subject of criticism by W. **Gilley**, who urged that it was time to bring them up to date. At present, he said, they were sent out in large sheets, which were cumbersome and difficult to handle. On the other hand, those members who subscribed to the Impartial Film Reports appreciated their issue, because they were on small index cards easy to handle and equally easy for reference.

Surely the association could also issue small cards. Even if it cost a little more money exhibitors would be prepared to pay because of the convenience and advantage to be gained from them. He moved that the branch request that a card system should be substituted for the present unwieldy sheets, and that the names of renters be added to the index.

L. **Crews** (Exeter) suggested that too much technical matter was included in the film reports. What exhibitors wanted to know was whether a film was good, bad or indifferent. The marks system was a puzzle and often a wash-out

C. **Drage** seconded the resolution, which was carried.

Politics and News Reels

Joe Tapley (Totnes) complained that too much politics was creeping into the news reels again. They had complained of this evil before and were assured that it would not happen again. But it was happening again, and he and his patrons objected to it. They wanted some different entertainment from what was offered in this direction.

C. **Drage** supported the criticism, remarking that he noticed as soon as certain politicians were put on the screen many patrons walked out. That, he said, was not good for the business.

H. **Harcourt** agreed, and urged that politics should be kept out of the theatre.

Joe Tapley moved and W. **Noyce** seconded, that the branch draw attention to the growing evil of propaganda in news reels, and protest against it with a view to its being cut out. Carried.

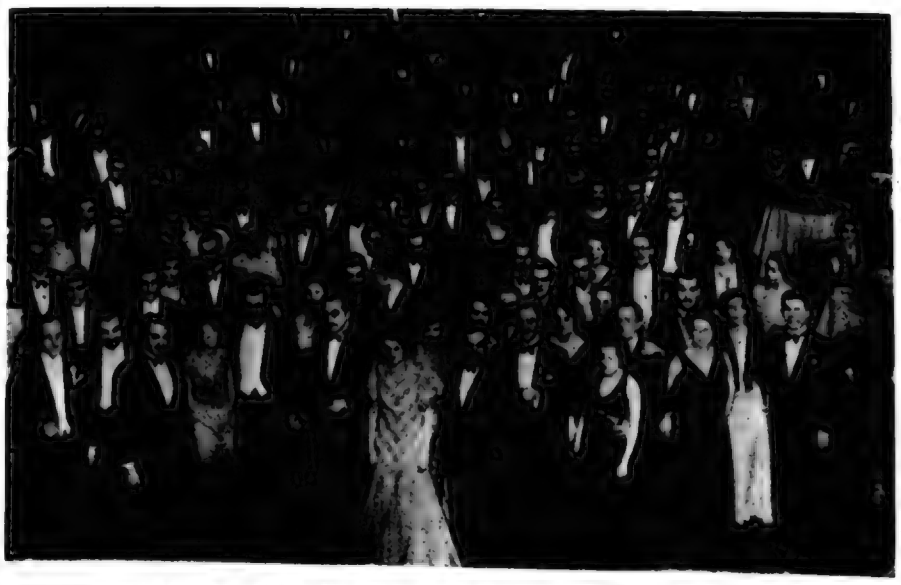
A Torquay Meeting?

The **Chairman** reported that at the last meeting of the General Council he had the opportunity of raising the question whether the Council would be likely to accept an invitation to hold its May meeting at Torquay. The response he received led him to believe that if the branch extended the invitation it would readily be accepted.

With the annual Conference being held at Glasgow this year, it was possible that some members in the South would find that they were unable to make the trip so far North, and to them a meeting of the General Council at Torquay would offer an attractive alternative both for themselves and their families. Torquay had attractions that might induce them to stay a week, during which the visitors would also have the opportunity of seeing something of the beauties of Devonshire.

H. **Harcourt** (Devonport) moved the resolution extending the invitation, remarking

(Continued on page 16)



A happy company at M-G-M's dance at the Criterion, Piccadilly, W.1, last Friday

STIRLING ASSESSMENT APPEAL FAILS

REGAL TO CONTINUE TO PAY FIFTY PER CENT. MORE THAN ANY OTHER KINEMA IN TOWN

First Broadcast at Scottish Kinema

AT Stirling Supplementary Valuation Appeal Court, Scottish Kinema and Variety Theatres, Glasgow, appealed against the valuation placed on the Regal Kinema, Shore Road, Stirling. The rent for the year fixed by the interim assessor was £750, but as the kinema had only been open for part of the year the amount to be paid was £446. In an appeal against these figures, the company stated that the rent for the year should be £320 and £160 for the part of the year the house had been open. It was pointed out that the Regal was rated at 6s. 6d. per seat and none of the other Stirling kinemas had to pay more than 4s. per seat.

A. Dewar, representing the applicants, said that the site was valued at £80, and the interim assessor had taken the 2,200 seats in the Regal at 6s. 6d. per seat which made £715. In respect to the café of the kinema, £35 had been added on, making a total of £750. To calculate the seating capacity at 6s. 6d. per seat was to take too high a figure. The other chief kinema in Stirling seated 1,000 and was assessed at 4s. per seat, which made £200, and he did not know why his clients should have to pay so much more. Appellants had already been placed in a worse position than their chief competitor in Scotland.

The café was only a convenience for patrons of the kinema. He suggested that the separate sum for the café should be taken into the figure for the kinema and should be fixed at £320.

The interim assessor (J. Jarvis) said the Regal had a better drawing power than the smaller houses.

The court discussed the question in private and decided, by a majority, to dismiss the appeal.

Relaying the Prince

J. Langlands Smith, of the New Savoy, ever alive to the importance of red-hot topical news, applied and received permission from the B.B.C. to relay the Prince of Wales' speech from Dundee last Friday evening to audiences at the New Savoy. This is the first occasion that a broadcast has been allowed to be given at a kinema in Scotland.

Pathé's Fast Work

In connection with the Prince of Wales' visit to Glasgow on Wednesday, a speedy bit of work was carried out by Pathé Gazette. Five hours after the Prince had been filmed by Pathé cameramen the film itself was screened in Glasgow kinemas. This was also the case in connection with the Prince's visits to Lanarkshire on the following day.

Paisley Unemployed Matinee

Following the success of the unemployed matinees at Partick and Maryhill, Geo. Taylor has extended the scheme to Paisley, and the first of those was held in the West End Cinema last Monday. Provost Galt presided, and the Rev. D. McQueen outlined the scheme, which was to enable the unemployed to keep mentally and physically fit. John S. Clark delivered a very interesting lecture, and the trainer of St. Mirren Football Club gave a few hints on how to keep fit. Acting, of course, on the recommendation of the C.E.A., no films will be shown at these matinees.

Lodge Anima

Glasgow Masonic Brethren are reminded that the regular meeting of Lodge Anima will be held on Friday next, April 7, when the First Degree Ceremony will be conferred by Bro. W. Carlas, P.M., and office bearers. There will be also a nomination and election of J.W., S.D. and I.G. The R.W.M. requests, and expects, a large turnout of Lodge members.

Children See Jungle Film

Manager J. B. Hawke, of the Broadway, Shettleston, Glasgow, is one of the Trade's live showmen, and last week, when he had "Bring 'Em Back Alive" (Radio), he gave the folks of Shettleston something really worth while to inspect. Part of the Broadway entrance hall was portioned off and fitted up as a miniature menagerie, and very realistic it was, too. He also arranged with the headmasters of the four local schools to admit school children at a reduced price, and each school had a special afternoon allotted.

Aberdeen Staff Make Merry

Many novelties were introduced at the annual supper and dance of the Aberdeen Picture House staff, which was held in the Bon-Accord Hotel, Aberdeen, last Thursday. There was a company of one hundred and twenty present and a very enjoyable time was spent.

The guests present included Mr. and Mrs. B. H. Gates; Mr. Wright, manager of the Capitol, and Mrs. Wright; Bert Darley, manager of Poole's Palace, and Mrs. Darley; Mr. Bell, manager of the Torry Picture House; Mr. and Mrs. Watson, of the Star Picture House, and P. and R. Donald, of the Grand Central.

T. A. Lunn, manager of the Picture House, presided at the supper.

Re-complexioning Screens

John Grant, of the Pin-o-lite Screen Company, of Manchester, hustles some. He arrived in Glasgow about a fortnight ago, and, in conjunction with Geo. Baker, of Langrish, Ltd., has been able to secure quite a number of orders for refacing talkie screens. To date he has already done Green's Playhouse, the New Calder, and the Rosevale, and is now busy on the Playhouse and the Palace, Edinburgh.

Fatal Motor Accident

A. Thomson, of the Salon, Falkirk, and Mrs. Thomson, were unfortunately involved in a car smash on Wednesday, March 29, their car coming into collision with another car near Dumfries. The car in which they were travelling with Bailie and Mrs. Alexander, of Falkirk, was wrecked, and all four occupants seriously injured. They were removed to Dumfries Hospital, where Bailie Alexander died the following morning. Mr. and Mrs. Thomson were seriously injured, and both are still in hospital undergoing treatment.

Chief Operator's Death

The sympathy of the Scottish Trade was extended last week to Dick Bradley and Mrs. Bradley on the loss they had sustained in the death of their son, Joseph, who died in the Royal Infirmary, Glasgow, on Monday of last week, aged 27, following an operation. Joe was well known in kinema circles, being chief operator at the Picturedrome, Gorbals, Glasgow, for many years. The funeral took place at Dalbeth Cemetery on Wednesday, March 29, amid many manifestations of sorrow and sympathy.

Sydney Friedman's Activities

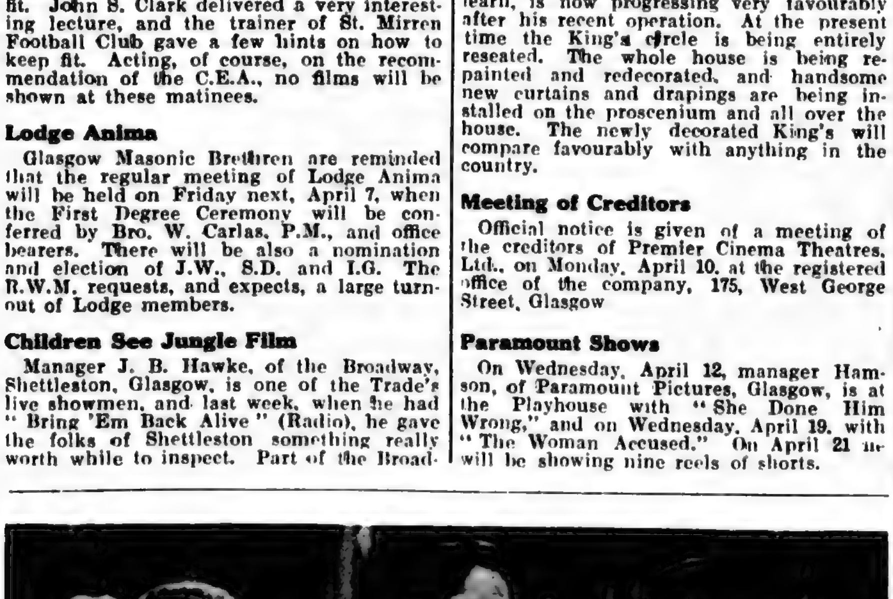
Sydney Friedman, of the King's, Greenock, his many Glasgow friends are delighted to learn, is now progressing very favourably after his recent operation. At the present time the King's circle is being entirely reseated. The whole house is being repainted and redecorated, and handsome new curtains and drapings are being installed on the proscenium and all over the house. The newly decorated King's will compare favourably with anything in the country.

Meeting of Creditors

Official notice is given of a meeting of the creditors of Premier Cinema Theatres, Ltd., on Monday, April 10, at the registered office of the company, 175, West George Street, Glasgow

Paramount Shows

On Wednesday, April 12, manager Hamson, of Paramount Pictures, Glasgow, is at the Playhouse with "She Done Him Wrong," and on Wednesday, April 19, with "The Woman Accused." On April 21 he will be showing nine reels of shorts.



Scenes from SAILOR'S LUCK, featuring James Dunn and Sally Eilers, which is shortly to be Trade shown by Fox

Sam Morris, vice-president of Warner, welcoming Bette Davis, Kyle Talbot and Claire Dodd, stars of FORTY-SECOND STREET, which will shortly be seen at the Regent, Marble Arch, W.1

HEAVY FINE IN REVENUE CASE

KELSO PROPRIETOR TO PAY £40

THOMAS PENDER, proprietor of the Playhouse Cinema, Kelso, was fined £40 in Jedburgh Sheriff Court last week, having been found guilty on three charges of contravening the Entertainments Tax regulations. Two previous convictions were admitted. Sheriff Hunter said he found it impossible to accept the view put forward in defence that two of the contraventions were due to the carelessness of accused's servants, though it might have been due to that in the third case.

FILM VAN COLLISION

Two Men Have Narrow Escapes

A film transport van belonging to the Broxburn Transport Film Services, Ltd., crashed into a tree at the roadside near Huntly in the early hours of last Friday morning and was badly damaged. The driver, George Gauld, 8, Bon-Accord Crescent, Aberdeen, and his companion, Gordon Mitchell, 84, Forest Avenue, Aberdeen, had both miraculous escapes.

The van was on the return circuit from Inverness to Aberdeen, picking up films with which it was loaded. In rounding the bend in the road at Huntly Cemetery, on the north west side of the town, the van must have swerved, for it mounted the low gravel bank on the right-hand side of the road and collided with great violence with a tree.

Gauld, the driver, was injured about the head, and had to receive treatment from a Huntly doctor. Mitchell escaped without a scratch.

A SOUTH SEA ADVENTURE

The 73-ton schooner *Mynonie R. Kirby*, jointly owned by W. R. Bryce Gibson, of Galashiels, and Carl Berke, of Cologne, is completing fitting out at Dartmouth, preparatory to a four years' search for buried pirate treasure in the Spanish Main. Arrangements have been made with Ufa, the German film production company, for a film to be made of life in the South Sea Islands, and the *Mynonie R. Kirby* will call at Hamburg in order to ship the necessary equipment.

"SISTER TO JUDAS" PRESENTS A PROBLEM

CLAIRE WINDSOR STARS IN NEW BUTCHER FILM

CAN an act of seeming treachery be justified on moral grounds?

The problem is one liable at all times to arouse keen discussion, for special circumstances will often vindicate a line of conduct that hasty judgment would condemn. And when the deepest personal considerations are involved the situation becomes doubly acute.

In "Sister to Judas," a new Mayfair production just secured by Butcher's, there is a poignant moment when both the mother and wife of a charming but unscrupulous young author, who has weakly allowed himself to become involved in a series of petty crimes, agree that the only way for him to learn his lesson is to allow him to suffer such penalty as the law demands.

The mental anguish involved in such a decision kills the mother, and the young husband is taken away to prison, railing against his wife as a veritable "Sister to Judas." The girl writes long letters of explanation, but they are returned unopened, and the audience has to face the further problem whether love, once killed, can ever be reborn.

Such a story demands high qualities from its interpreters, and Mayfair have chosen their cast for "Sister to Judas" with especial care. Claire Windsor has been lured back from the stage to enact the title rôle, and advance reports speak highly of the charm and sincerity of her performance. Equally demanding skilful acting, combined with personal appeal, is the character of the young husband, and John Harron, whose Warner and R.K.O. contracts have brought him to the top line celebrity in the last two years, seems an ideal choice for the part.

But all-round excellence in the supporting cast is a necessity to invest such a drama with an atmosphere of convincing realism, and a company that includes such well-known players as Holmes Herbert, as a distinguished book publisher; Lee Moran, in another of his vivid character studies; Wilfred Lucas, a British player of wide experience; David Callis; Stellar Adams, and Virginia True Boardman, is certainly not open to criticism as to the merits of the cast.

EQUITY'S NEXT

"Who Killed Harvey Forbes?"

Equity British Films, Ltd., have secured the thrilling mystery drama, "Who Killed Harvey Forbes?" a Mayfair Picture Corporation's production, which features four star artists in the leading rôles, namely Lloyd Whitlock, Doris Hill, Glenn Tryon and Vera Reynolds.

The film opens with a scene showing the midnight air-mail, carrying thirteen passengers, in difficulty in mid-air owing to a terrific storm, and the pilot decides to make a landing and not proceed to his destination so as not to risk the lives of his passengers. They land in a field and make their way to the nearest house and find that the occupiers are away, but decide to enter to take shelter from the storm. It is here that the story develops, and the murder of Harvey Forbes takes place under mysterious circumstances.

Frozen in the grip of horror, the party is helpless until one man, more astute than the rest, succeeds in tracking down and discovering the reason for the murder of Harvey Forbes.

Arrangements have been made for the presentation of this outstanding feature to the Trade on April 26 at the Phoenix Theatre.

C.E.A. Proceedings (Continued)

OVERSEATING PROBLEMS ANXIOUSLY DEBATED

At Devon and Cornwall Branch Meeting

that the branch had never yet had the honour of entertaining the General Council, and now welcomed the opportunity.

It was further decided on the motion of H. HARCOURT, seconded by JOE TAPLEY, to entertain the General Council to lunch, and also a trip either on Dartmoor or to Dartmouth, and thence up the beautiful River Dart to Totnes by steamer.

A suggestion, originally made by H. WATKINS (St. Austell) that members of the branch should be invited to attend and that the fares of those not possessing cars, and who had to travel by train, should be paid, was supported by the CHAIRMAN and H. HARCOURT, on the ground that members living in isolated or distant parts of the two counties would thus have an opportunity of getting some practical experience of the Association which they were now unable to obtain.

W. GILLEY and L. CREWS also supported the proposal, which was carried.

Over-building

In regard to subjects for the agenda of the Summer Conference at Glasgow, for which the General Secretary made inquiry, H. HARCOURT said it seemed to him that the building of more and more kinemas all over the country, when experience showed that the whole country was becoming over-seated, would be a good subject for discussion. He thought some attempt should be made to stop over-building.

The CHAIRMAN said he agreed up to a point; but, unfortunately, the one great cry that appealed most strongly to-day was to do something to create employment. There was a much larger proportion of building artisans out of work to-day than of men of any other trade, and whether they went to appeal to a local authority or a member of Parliament they would find such authorities would listen to anything they had to say if they were going to spend money to employ labour, but they would not listen to anything which meant holding up work that would employ men.

H. HARCOURT: I agree; but, on the other hand, the closing of what becomes redundant houses puts other men as well as women on the dole.

The CHAIRMAN: Unfortunately the time is not ripe for taking the step Mr. Harcourt suggests.

H. HARCOURT said he was reluctantly compelled to agree, and did not press his suggestion.

Renters' Talk Not Wanted

The CHAIRMAN added that the only suggestion they had regarding the Conference agenda was that they should not invite any member of the K.R.S. to talk to the Conference. At different times renters invited to speak at the Conference had told exhibitors to do this, that, and the other thing; but the renters never invited the exhibitors to come and address them. It was time for the C.E.A. to stop giving these invitations.

W. GILLEY recalled that Mr. Lewis read a paper on the need for a sliding scale of percentages, and did it very well. That was a theme that might be developed with advantage to the members.

The CHAIRMAN suggested that Mr. Gilley should do it, but the latter was unable to accept the suggestion, and there was no other volunteer.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Clear All Wires (M-G-M)—American.	78 min. (A)	Lee Tracy, Benita Hume, James Gleason.	Amusing newspaper comedy drama, with a new locale. Good work by star, plentiful but bright dialogue, effective staging, and resourceful direction.	**Good popular booking.**
Der Traumende Mund (Film Society)—German.	92 min. (A)	Elizabeth Bergner, Anton Edthofer., Rudolph Forster.	Exceptionally brilliantly acted psychological tragedy, sensitively directed by Paul Czinner, strongly emotional and human story.	**Excellent high-class attraction.**
End of the Trail, The (U.A. Columbia)—American.	55 min. (U)	Tim McCoy, Luana Walters, Wheeler Oakman.	Pioneer Western, smooth in action and containing lively, spectacular skirmishes with Indians. Story popular, characterisation sound, and presentation authentic.	**Useful supporting feature for the masses.**
F.P.1 (W. & F.)—German.	92 min. (U)	Conrad Veidt, Leslie Fenton, Jill Esmond.	Spectacular melodrama, an ultra modern and imaginative conception of the triangle theme. Development a trifle leisurely, but atmosphere excellent, suspense even, and characterisation vital.	**Good popular entertainment, an excellent box-office attraction.**
***Golden Cage, The** (M-G-M)—British.	61 min. (A)	Anne Grey, Anthony Kimmins.	Well staged but artificial story centring around the amours of a hotel receptionist.	**Quota booking for uncritical audiences.**
Humanity (Fox)—American.	80 min. (A)	Ralph Morgan, Boots Mallory, Alexander Kirkland.	Story of a father's sacrifice for his son, well told with intelligent character drawing. Serious but not depressing. Well acted.	**Good general dramatic offer.**
The Keyhole (Warner)—American.	70 min. (A)	Kay Francis, George Brent, Glenda Farrell.	Unconventional romantic drama, slight in story values, but rich in humour, strong in star values, and delightfully presented. Pleasing entertainment for all classes.	**Good popular booking.**
***Matinee Idol** (United Artists)—British.	75 min. (A)	Camilla Horn, Miles Mander, Marguerite Allen.	Murder mystery drama, a little loose in presentation but popular in story, characterisation and detail. Comedy relief excellent and staging modern.	**Safe, dramatic fare for the masses.**
***No Funny Business** (United Artists)—British.	75 min. (A)	Gertrude Lawrence Lawrence Olivier, Jill Esmond.	Matrimonial comedy, a light, sophisticated trifle, helped over by the artistry of Gertrude Lawrence.	**Light booking for better-class halls.**
Private Jones (Universal)—American.	75 min. (A)	Lee Tracy, Donald Cook, Gloria Stuart.	Bright war comedy, with a shrewd and original theme and excellent performance by star. Real entertainment from beginning to end.	**Excellent general booking.**
She Done Him Wrong (Paramount)—American.	60 min. (A)	Mae West, Cary Grant, Noah Beery.	Robust melodrama of the naughty nineties, with excellent atmosphere and brilliant performance by star. Hard-boiled entertainment with popular appeal.	**Good booking for other than definitely family halls.**
***Till the Bells Ring** (Bayley)—British.	40 min. (U)	Graham Moffat	Artless comedy sketch, restricted in scope and movement and dated in technique.	**Possible quota booking for small halls.**
Trailing the Killer (Ideal)—American.	75 min. (A)	Caesar the Wolf Dog	Charming animal tale with subsidiary human element. Very well photographed and put over.	**Good proposition for nature lovers.**
Treason (U.A. Columbia)—American.	60 min. (U)	Buck Jones Shirley Grey.	Period outdoor melodrama, which draws its theme from history. Plenty of action, hard riding and romance.	**Good supporting feature for the masses.**
Uptown New York (Ideal)—American.	80 min. (A)	Jack Oakie	Simple story of New York girl's love for husband triumphing over attachment to a married man. Technically sound, and well acted.	**Dramatic attraction, particularly for women.**
***Wanderlust** (International)—British.	38 min. (U)	——	Nature drama, a picture of African jungle life, authentic in detail and presentation. The narrative is accompanied by interesting glimpses of wild animals in their native haunts, the pictorial angle is evenly stressed, and the commentary is graphic.	**Useful interest proposition for all types of houses.**
Woman Accused, The (Paramount)—American.	70 min. (A)	Nancy Carroll, Cary Grant, John Halliday.	Crime drama, with novel but artificial story, the joint contribution of ten famous authors. Strong cast and attractive presentation build up popular drama.	**Safe booking for the masses, with novelty and star values.**

* A British Picture.

REVIEWS FOR SHOWMEN

F.P.1

W. and F. German (U). Directed by Karl Hartl. Featuring Conrad Veidt, Leslie Fenton and Jill Esmond. 8,343 *feet. Released October* 2, 1933.

SPECTACULAR melodrama, an ultra-modern version of the triangle theme, a fine technical achievement, presented with that thoroughness and careful regard for detail which characterises all Pommer productions.

The story is a trifle sketchy and does not avoid the obvious, but its sustained promise of dramatic thrills, which eventually finds rich fulfilment in an exciting ending, keeps the interest held and the entertainment vitally alive. The characterisation, too, is vigorous, and this completes a first-class booking proposition, the novelty values of which are definitely box-office.

Story.—Ellissen, a record-breaking aviator, employs spectacular methods to bring to the notice of Lennartz Bros., a famous shipbuilding firm, an invention of Droste, his best friend, a floating platform to be anchored in the Atlantic and used as a half-way landing ground for aerial traffic.

Despite the interference of mysterious agents, the platform is completed and anchored in the ocean, but just as it is about to be put into operation mutiny takes place and the landing-stage is in danger of sinking. Ellissen flies to the rescue with Claire Lennartz, and succeeds in making a landing.

When he finds that Droste is a rival for Claire's hand, however, he is tempted to discourage rescue operations, but the real man in him eventually asserts itself and he saves the platform and its occupants at the cost of his own life.

Acting.—Conrad Veidt gives a vivid, clear-cut characterisation as Ellissen and gives the story some dramatic purpose; Leslie Fenton is quietly confident as Droste, and Jill Esmond has vitality and charm as Claire. Donald Calthrop, George Merritt, Nicholas Hannen, Francis L. Sullivan and William Freshman are sound in supporting rôles.

Production.—The triangle theme confirms rigidly with the conventional, but the settings, which are based on a possible project of the near future, allow the story to unfold against realistic backgrounds in which imaginative aerial pageantry plays a spectacular part.

It is the vivid presentation, strong characterisation, evenly sustained suspense and brilliant technical craftsmanship which give the picture its undeniable popular appeal. This, together with its underlying feminine interest and strong novelty values, puts it in the forefront of box-office propositions.

Settings and Photography.—The office, apartment and hotel interiors are realistic, the shipyard sequences pulsate with industry and life, the detail is excellent, while the platform is staged on a scale which carries conviction and furnishes a fruitful ground for aerial thrills.

Points of Appeal.—Good melodrama, popular triangle theme, imaginative treatment, strong characterisation, realistic and spectacular execution, thrills and novelty angles.

The Golden Cage

M-G-M. British (A). Directed by Ivar Campbell. Featuring Anne Grey and Anthony Kimmins. 5,600 *feet. Release date not fixed.*

A STORY of hotel life, in which the characters are unworthy of serious attention. It shows many women clamouring for the attentions of a receptionist, and for humour relies on the efforts of a tipsy and vapid stockbroker. Quota booking for the uncritical.

Story.—Venetia Doxford, wife of a wealthy business man, finds a former lover, Paul Mortimer, is the receptionist of the hotel where she and her husband are staying. She revives Paul's infatuation, and together they plan to start life afresh in Kenya.

Paul endeavours to raise capital, but is unsuccessful, and further disappointment comes with the news that Venetia cannot face life without her accustomed luxuries. Later, Paul becomes the sole legatee of a wealthy woman, and, having rejected Venetia's renewed advances, finds romance with his assistant receptionist, Jane Morris.

Acting.—Anne Grey gives a polished performance in the rôle of Venetia, Anthony Kimmins plays the much-sought receptionist, Paul, and Jillian Sand and Frank Cellier support. MacKenzie Ward supplies humour of a vacuous and tipsy variety.

Production.—The theme is artificial, and it falls to Anne Grey to relieve the tedium. Situations have been carried to length and, with a thinly veiled gramophone advertisement, require cutting. A few ambitious directorial efforts jar, and an unnecessary tour of the hotel leads to a moderate climax. Reproduction of the musical accompaniment is occasionally poor, but the fair dialogue gets over well.

Settings and Photography.—Well-furnished hotel interiors are clearly photographed, but a few badly focussed shots and a jarring, swinging shot need attention.

Points of Appeal.—Star, good setting and quota.

Trapping the Killer

Ideal. American (A). Directed by Herman C. Raymaker. Featuring Cæsar, the wolf-dog. 5,788 *feet. Release date not fixed.*

ANIMALS of the French-Canadian forest are the heroes of a charming tale in which the humans take a back seat. The film should appeal to Nature lovers and to the intelligent, as well as the popular audience.

Story.—Lobo, a wolf-dog belonging to a trapper, is regarded by neighbouring shepherds as the killer of their lambs. According to law, his master prepares to shoot him, but at the dog's entreaty puts up his gun. Lobo leaves camp to assist his mate with their brood of puppies. When the shepherds find Lobo's master dead they again suspect the dog and set the sheriff and hounds on his trail. Lobo, having tussled with a puma, the real criminal, in front of a shepherd who has been caught in an animal trap, vindicates his true character and acquires a new master.

Acting.—Cæsar and all the animals concerned are fine natural actors, especially the puppies, whose gambols with toads and fresh-water crabs have been faithfully caught by the camera. Francis MacDonald and an all-male cast provide the necessary human background.

Production.—Considerable work must have been put in by Herman C. Raymaker in adapting the expressions and movements of the animals to the needs of the story. Plot material has been very well chosen, however, and involves no super-canine efforts on the part of the dog.

Interludes showing the puppies and the two dogs at work and play with them are likely to be the most favoured sequences. Recording of animal sounds is good, the modest amount of dialogue being eked out by a musical background.

Settings and Photography.—There are no interiors, but well-lighted and extremely good close-ups of animals abound, with short-distance views of forest scenery and one or two moonlight and water effects. Camera work praiseworthy.

Points of Appeal.—Something new in animal stories. Emphasise the charm of the detail and setting.

Private Jones

Universal. American (A). Directed by Russell Mack. Featuring Lee Tracy, Donald Cook and Gloria Stuart. 7,693 *feet. Release date not fixed.*

A BRIGHT war comedy, slight in story values, but shrewd in observation and made thoroughly diverting through the clever and amusing character drawing of Lee Tracy. The film is definitely a one-man show, but this does not deprive it of all the essentials of sound, popular entertainment. Excellent general booking.

Story.—Bill Jones, a young American, strongly objects to following the crowd when war is declared, and does all that is possible to avoid enlisting. His efforts to evade service, however, are thwarted by a patriotic humbug and the shock of his going results in his mother's death. He refuses to accept discipline when in France, and he is always at loggerheads with Lieutenant Gregg, who is engaged to Mary, a welfare worker, the one girl who has tried to understand him.

He and Gregg are finally captured by the enemy, and it is at this juncture, when the odds are overwhelming, that Bill fights with determination. He saves Gregg's life, but once back behind the lines, he again becomes the incorrigible, defiant slacker.

Acting.—Lee Tracy represents excellent type as Bill and tempers his witty performance with clever and interesting psychology. He makes the character a fascinating one. Gloria Stuart is charming as Mary, Donald Cook is strong and presents the other view-point as Gregg, and Berton Churchill, Walter Catlett and Frank McHugh are very good in support.

Production.—The comedy approaches war from the prosaic angle of the man in the street, who has no axe to grind, and is too far away from events to see any reason why he should be called upon to risk his life and kill Germans, men who have done him no personal harm.

His narrow, but shrewd wisdom, is made all the more amusing by the biting side characterisation, which includes a pompous patriot, a money-grabbing philanderer, too old to fight; a canteen official who uses his office to escape active service; and an ardent young lieutenant, who takes warfare with professional seriousness.

The support throws the central character out in lively perspective and convincing atmosphere and crisp dialogue does the rest by rounding off the robust entertainment, which is not without feminine appeal.

Settings and Photography.—The staging and detail are quite good, the war scenes are reasonably realistic, and there is a suggestion of the spectacular.

Points of Appeal.—Bright, biting theme, great performance by star, crisp dialogue, good staging and rich humour.

End of the Trail

U.A. (Columbia). American (U). Directed by D. Ross Lederman. Featuring Tim McCoy, Luana Walters and Wheeler Oakman. 5,206 *feet. Release date not fixed.*

PIONEER Western, with plenty of lively, spectacular skirmishes with Indians, a simple story easy to follow, convincing characterisation, and clean sentiment. The refreshing entertainment is condensed to marketable footage, and the film, in its entirety, represents a safe supporting attraction for the masses.

Story.—Captain Tim Travers is suspected of smuggling arms to the Indians, and is dismissed the service following a court martial. He then takes up the cudgels on behalf of the Indians who are being driven from their lands, and heads a deputation to Washington.

The deputation, however, is ambushed by the cavalry, led by Major Jenkins, and the Indians, out of revenge, storm the fort. Jenkins is mortally wounded, and confesses to the crime for which Tim had been convicted, and Tim, bringing about peace between the Indians and the government forces, is reinstated.

Acting.—Tim McCoy acts with quiet conviction as Travers, and keeps the purpose of the story alive. Wheeler Oakman is good as Jenkins, and the Indians are the real thing.

Production.—The action is a trifle slow during the early stages, but once the theme is established and excitement and movement take the field, the narrative unfolds at a good pace and leads to plenty of thrills. The presentation has all the appearance of authenticity, and the skirmishes are carried out with a true regard for realism.

Settings and Photography.—The detail remains faithful to period, the storming of the fort is ambitiously carried out, and the backgrounds include sweeping panoramas.

Points of Appeal.—Clean, holding story, convincing characterisation, and spacious atmosphere.

No Funny Business

United Artists. British (A). Directed by John Stafford and Victor Hanbury. Featuring Gertrude Lawrence, Lawrence Olivier and Jill Esmond. 6,863 *feet. Release date not fixed.*

MATRIMONIAL comedy, a complicated trifle which is rather laboured in its humour, but is graced by the artistry and versatility of Gertrude Lawrence, who is most amusing and helps to atone for the slight story and dilatory development. The supporting cast includes well-known stage names and the presentation is modernistic. Useful light booking, but one mainly for the better-class halls.

Story.—Anne, an attractive but impecunious girl, secures a job as professional co-respondent. She is sent to Cannes to assist Edmond Kane, a middle-aged man, to secure a divorce, but through a misunderstanding she and Clive, a young man who has been engaged to act as co-respondent for Kane's wife, Yvonne, each think the other their client. The mix-up, however, finally leads to reconciliation and romance.

Acting.—Gertrude Lawrence is clever as Yvonne, and her performance includes comedy, drama and song within its scope. Jill Esmond is an attractive Anne, Lawrence Olivier makes the most of the rôle of Clive, and Edmond Breon is amusing as the timid, asinine Edmond.

Production.—This marital mix-up, which is spiced with sex, conforms to the well-established traditions of stage farce, but its familiar situations are put over with brightness and some humour by the versatility of the star, and the experienced resourcefulness of the supporting cast. The tempo, however, does not entirely escape from the tedious, and the fact that the picture runs to length mars an otherwise piquant production. Still, with all its faults, the film is sophisticated and quite entertaining, and should prove an acceptable supporting offering for high-class halls.

Settings and Photography.—The hotel interiors, within which the action is confined, are up to date, and fair movement is established.

Points of Appeal.—Familiar but amusing theme, clever performance by star, and up-to-date technique.

Humanity

Fox. American (A). Directed by John Francis Dillon. Featuring Ralph Morgan, Boots Mallory, Alexander Kirkland. 6,460 *feet. Released July* 3, 1933.

A SINCERE moving tale of a doctor's sacrifice for his son, which should appeal to any audience. With its somewhat sad—although far from sordid—element, it should provide an effective serious element in the programme.

Story.—The one ambition of Dr. Macdonald whose life is devoted to the medical service of New York's poor, is to have his son in partnership. But the attentions of a society girl foster Macdonald, junior's, dislike of the hard work and poor pay. Owing to her he fails to attend a dying child, quarrels with his father, and leaves home to take on a society practice, aided by bribes from secret medical attendance on a gang of racketeers.

The medical board, which is out to expose such a doctor, finds a dying racketeer in Macdonald senior's surgery, where he has been taken by young Macdonald. The father, by accepting the blame and being debarred from practice, saves the reputation of his son, in whose arms he dies. The young man becomes engaged to his father's secretary.

Acting.—Ralph Morgan gives a highly restrained, yet natural and convincing study of the humanitarian, and wins sympathy throughout. Boots Mallory, as the doctor's capable assistant, provides an attractive fiancée, the part of the society girl being capably played by Marie Ware. Alexander Kirkland as the son, and other members of a small cast are quite satisfactory.

Production.—J. F. Dillon tells his story with convincing straightforwardness and grasp of character. The relations between father and son are particularly well drawn, and lose nothing of their dramatic value by the ability of both men to see reason.

Opening sequences deal with the doctor's kindly attitude to his work and introduce humour in some of the Italian patients. The son's backslidings follow, leading to a period of brisk action depicting the racket and its consequences. Poignant scenes conclude with the doctor's death after giving up his career, and of the son's addition of his own name in the father's written record of patients saved.

Settings and Photography.—Interiors of the doctor's surgery and unpretentious house are well selected and photographed. Although important action is chiefly confined there, there is no sense of restriction. Minor backgrounds include dance clubs, a racketeer's hideout, and city streets.

Points of Appeal.—Simple, sincere story. Intelligent treatment. Good performance by star.

She Done Him Wrong

Paramount. American (A). Directed by Lowell Sherman. Featuring Mae West, Cary Grant and Noah Beery. 5,320 *feet. Released August* 7, 1933.

MELODRAMA, a picture which recaptures the atmosphere of the Bowery in the 'nineties and presents its hearty story against tough saloon backgrounds. The majority of the characters are a vicious lot, but they give the proceedings robust life and local colour. There are a few discreet censorial cuts which slightly impair the continuity, and the happy ending is false, but Mae West, in the leading rôle, with her wicked look, crisp repartee and ample laughing torso, holds the film together and makes it thoroughly entertaining. Good booking for other than definitely family halls.

Story.—Lady Lou, popular singer at Gus Jordan's saloon, is ignorant of the fact that the proprietor, her lavish paramour, is secretly a counterfeiter and procurer. Her many affairs add to the excitement of her life and the contents of her jewel case, and her only real affection is for Captain Cummings, who runs an adjoining mission. He, however, eventually turns out to be a detective and brings about Jordan's arrest, but he generously forgets the accidental killing of one of Jordan's associates by Lou, and marries her.

Acting.—Mae West is brilliantly clever as Lady Lou and brings to the screen a type reminiscent of our own Marie Lloyd. Beneath the toughness of the character she displays heart and interest and is no mean vocal performer.

Noah Beery is excellent as Jordan, but Cary Grant is weak as Cummings. Gilbert Roland, David Landau, Rafaela Ottiano, Tammany Young and Fuzzy Knight, however, complete an excellent supporting gallery of vital types.

Production.—Flawless characterisation and painstakin detail give the picture perfect atmosphere, and the recapturing of the period brings the drama vividly to life. The story is no bed-time narrative, but it is rich in colour and delves deeply into the seamy side of life, occasionally softening the theme with hardboiled humanity. The star makes a sturdy pivot and her performance alone provides good entertainment and justifies the not too-savoury subject.

Settings and Photography.—The saloon bar scenes, with their mixed public, are very much alive, the rendering of old-time ballads accentuate both the sentiment and the humour.

Points of Appeal.—Clever performance by star, novel atmosphere, strong drama, biting repartee, sound supporting characterisation and excellent treatment.

Matinee Idol

United Artists. British (A). Directed by George King. Featuring Camilla Horn, Miles Mander and Marguerite Allen. 6,750 *feet. Release date not fixed.*

MURDER mystery drama, modern in its presentation and wide in its scope, but a trifle rambling in development. Its characterisation, however, is good, its secret is well preserved, and its byplay comments with shrewd, entertaining observation on the laxity of modern life. Everything from straight drama to comedy and suspense is here, and the complete unit, welded together by good technique, represents a sound proposition for the majority of audiences.

Story.—Harley Travers, matinée idol and suave philanderer, drops Gladys, a programme seller, to pursue Christine Vance, the unsophisticated sister of his leading lady, Sonia. Sonia eventually learns that Christine has an assignation at Harley's flat and hurries there to save her from her folly.

On entering, Harley shoots at her, and she returns his fire and then hurries from the flat. When the police proceed to investigate the murder, Christine and Sonia's fiancé, Brian, both confess, hoping to shield Sonia. Time, however, proves the murderer to be Gladys, it being established beyond doubt that rigor mortis caused Harvey to shoot at Sonia after his death, the hand muscles having contracted and fired the pistol.

Acting.—Camilla Horn acts well as Sonia and looks attractive. Miles Mander is suitably cast as Harley, and Marguerite Allen is good as the silly, unsophisticated Christine. Good as the stellar players are, however, it is Hay Petrie and Margaret Yarde, in Cockney character rôles, who walk away with the honours.

Production.—The central idea is a good one, and the producer, George King, has succeeded in balancing his drama with bright, popular humour. All tastes are catered for, and the looseness of the narrative is offset by its elaborate comprehensiveness. The entertainment provided certainly has the popular touch and should find ready appreciation from the majority.

Settings and Photography.—The back-stage detail is good, the mews flat interiors are up to date, the murder is carried out with ingenuity, and racing at Brooklands is exhilarating.

Points of Appeal.—Intriguing theme, good cast, excellent staging, bright comedy, and strong suspense.

"FROM HELL TO HEAVEN"

A unique theme is promised in FROM HELL TO HEAVEN which Paramount is Trade showing on Tuesday. It is said to be a vivid presentation of the individual and collective private lives of eleven people who, for a few short hours, come together on a racecourse. The featured players are Carole Lombard, David Manners and Jack Oakie

NEW WARDOUR OFFERINGS

Scenes from the newest group of B.I.P. pictures shortly to be Trade shown by Wardour. (1) Stanley Lupino and Nancy Burne in THE JEWEL SONG. (2) Binnie Barnes and Constance Cummings in HEADS WE GO. (3) Leslie Fuller in HAWLEYS OF HIGH STREET. (4) Henry Kendall in TIMBUCTOO. (5) The Bugginses in the RADIO PARADE. (6) Molly Lamont and Gene Gerrard in LEAVE IT TO ME

"HER REPUTATION"

Incidents from HER REPUTATION (Fox), an intriguing human drama with Joan Blondell and Ricardo Cortez in the leading roles; Ginger Rogers, Adrienne Ames and Victor Jory are in support. The film will be Trade shown on Thursday.

RE

OEDSACK
UCTION

"King Kong"

KING KONG, the film of Edgar Wallace's last, and, in his own opinion, his greatest story, is being Trade shown by Radio at the Prince Edward Theatre at 8.30 *p.m., on Thursday, April 20. The central figure of this fantastic story is an ape, 50 ft. high, who captures the heroine and later is itself captured and exhibited in New York. How he climbs the Empire State Building with Fay Wray, the heroine, in his giant paw, and is finally shot down to death by a squadron of aeroplanes, makes the most thrilling climax ever screened. It is a Cooper-Schoedsack production*

Ten Big Pictures from Radio

"KING KONG" AT LAST

Constance Bennett, John Barrymore and Richard Dix Features

RIGHT n top of presenting to the Trade the sensational attraction, "King K g," Radio Pictures have nine pic res ready for Trade showing, five of wh h are stated to be in every respect wor y of being described as really outstandin

These p ures have as their star such box-office mes as Constance Bennett, John Barrymore Richard Dix, and Helen McKellar, American stage star, who is making th first appearance on the screen.

Bennett i "Our Betters"

The Con nce Bennett picture is the film version o he very successful Somerset Maugham tire, "Our Betters."

In this illiant piece of writing, Constance Be tt is given a part really suited to her tal s, and her highly sophisticated appeal.

She pla the rôle of a beautiful young American eiress who startles London's exclusive eiety with her passions, her fashions a her daring, yet bitingly clever, wit. Som et Maugham is the ideal writer for a Co ance Bennett part, and "Our Betters" Somerset Maugham at his best.

With th star is Gilbert Roland, Phœbe Foster, Ch rles Starrett and Violet Kemble-Cooper, a English actress who is said to score a distinct personal success in this picture.

George Cukor directed "Our Betters" and the picture will be Trade shown on Thursday, April 20, at the Phœnix Theatre at 3 p.m., together with "Man Hunt."

John Barrymore Comedy

The next picture, "Topaze," adapted from a French play of the same name, stars John Barrymore.

This may be described as a spicy comedy, which presents a "new" John Barrymore—a delightfully, whimsical comedian.

It tells a story of a quiet self-effacing little country schoolmaster who, by a strange trick of fate, finds that by lending himself to a distinct fraud he achieves the academic awards he never managed to attain b nest endeavour. Then the erstwh y schoolmaster goes "dishone with a bang and blossoms out with a

"Topaze" is brimful of subtle comedy from which Barrymore extracts the very essence.

Harry D'Arrast directed the picture and the supporting cast includes Myrna Loy and Jobyna Howland.

"Topaze" will open Radio's Trade show week on Tuesday, April 18, at the Cambridge Theatre at 3 p.m., and "Sailor, Be Good!" starring Jack Oakie, will be shown at the same time.

Richard Dix and Wera Engels

Then comes "The Great Jasper," another of Radio's next batch of box-office Trade shows, which stars Richard Dix in a rôle literally made to measure.

We've had our Don Juans and Casanovas and other great lovers of history, but Richard Dix as Jasper, the average ordinary working man, who knew a pretty ankle when he saw it, is said to take his place as the greatest he-man lover of all time.

Jasper "just can't help it" when it comes to dealing with women. Starting as a humble tram driver, he finds his magnetism lifts him to the rôle of "the Great Jasper," the seer who "sees all, knows all" about love.

With Dix in this highly intriguing combination of comedy, sex and drama, is Wera Engels, Radio's new German star recently brought from Germany. She and Florence Eldridge play the rôles of the most important of the many women who flit through Jasper's varigated life, and they are responsible for the drama in the story, whilst Edna May Oliver is guarantee for the humour.

This picture is scheduled for Trade show on Friday, April 21, at the Phœnix Theatre at 3 p.m., together with "Scarlet River," starring Tom Keene.

Varied Fare

On top of these three light comedies comes a tense drama, "The Past of Mary Holmes," which is the talking screen version of Rex Beach's famous dramatic novel, "The Goose Woman." This picture introduces to the screen Helen McKellar, an American stage star who has consistently refused film offers until she accepted this terrific rôle of the ex-opera star who nearly sends her son to his death to gratify her inordinate craving for publicity.

The work of Miss McKellar in this highly dramatic rôle will be a revelation to those to whom her name is unfamiliar. With the star are Eric Linden as the son, Ivan Simpson as the murderer, and Jean Arthur as the girl.

S. G. NEWMAN,
Managing director of Radio Pictures

Under its original title of "The Goose Woman," this story was one of the most successful pictures of the silent era, and with such a fine dramatic actress as Helen McKellar in the title rôle, there is every reason to believe this success will be repeated.

Each of these pictures are decidedly outstanding, and with them will be shown five further features which, whilst not offering such top-notch box-office names, will be found to be thoroughly entertaining.

"Sailor Be Good!" is a rollicking comedy starring that high-pressure comedian, Jack Oakie. "So This is Harris" is a novelty musical comedy presenting Phil Harris, a wireless star who broadcasts from the famous Cocoanut Grove in Los Angeles; "Scarlet River" stars the Radio cowboy star, Tom Keene, and is the story of a "picture within a picture," "The Cheyenne Kid" is a fast Western, also starring Tom Keene; "Man Hunt" co-features Mrs. Wally Reid and Junior Durkin.

And Now "King Kong"!

The centre piece of this huge batch of Radio Pictures offerings is, of course, "King Kong." This picture has been slowly but surely produced with the one object of making the most amazing film the screen has ever presented. Twelve months of secret and untiring work on the part of the finest technicians in the Industry, working upon the most amazing idea ever conceived by that most amazing author, Edgar Wallace, is now about to be revealed.

In America "King Kong" has already taken the country by storm. The whole Press has described it as the most sensational film the screen has seen, and those who have seen the film in this country, and whose opinion can be relied upon, thoroughly endorse this.

Edgar Wallace's basic idea was fantastic to the nth degree. The only picture to approach it in idea was Sir Arthur Conan Doyle's "Lost World," but Wallace started where "The Lost World" left off. To the original idea of a world still populated by pre-historic monsters of a million years ago, "King Kong" adds the present-day world of ordinary humans, and makes the two worlds—the old and the present—move in juxtaposition to one another.

Photographic Marvels

The mechanical, technical and photographic difficulties presented in making this picture can be imagined. That is the reason why 12 months were occupied in its filming, for 20 ft. of completed film a day was considered good.

"King Kong," as it stands to-day, cannot be measured by any of the accepted standards of entertainment. It is unique. It answers every demand made of a good drama plus an extraordinary idea and an almost unrealistic background.

S.R.O. at R.K.O.

It proved a big enough attraction to fill the two biggest theatres in the world (the Radio City R K O Roxy and the Music Hall) with a combined seating capacity of 10,000 each performance, at a time when every bank in New York was closed.

In doing this it broke every world's record for an indoor entertainment, taking $89,931 during four days with the banks closed.

An attempt to outline the story of "King Kong" would be futile. Sufficient is to say that it combines the action of huge 50 ft. monsters living a pre-historic existence in the incubator of the world, with a tense drama of to-day, and that one of these monsters—a giant ape, King Kong himself—is brought back to civilisation, and runs amok in a city, impervious to the efforts of puny humans to control his movements.

The picture builds up to the most terrific climax the entertainment world in any form has ever offered.

Merian C. Cooper and Ernest Schoedsack were responsible for translating Edgar Wallace's idea into its moving picture form, and Willis O'Brien looked after the technical end of this truly extraordinary production, with Murray Spivak contributing some of the cleverest atmospheric sound work of the talking picture era.

"King Kong," it is claimed, will definitely set a new standard of entertainment which will not be equalled for some years to come.

"King Kong" is to be presented to the Trade at the Prince Edward Theatre on Wednesday evening, April 12, at 8.30 o'clock, and the Trade are advised to make early application for seats, for the interest in this picture has already reached fever heat, and every seat in the house will be required to accommodate exhibitors anxious to view this box-office giant.

Constance Bennett in "OUR BETTERS"

Scenes from the Radio talkie version of the Somerset Maugham brilliant comedy, OUR BETTERS, which gives Constance Bennett an admirable vehicle for her highly sophisticated appeal. George Cukor directed and the supporting cast includes Gilbert Roland, Phoebe Foster, Charles Starrett and Violet Kemble-Cooper, an English actress. It will be Trade shown on April 20, at the Phoenix Theatre

"King Kong" Creates a Sensation

Edgar Wallace Film a Year in the Making

U.S.A. Eulogises Radio Picture

AFTER working continuously ever since Edgar Wallace's death last March, Radio have now finished his last, and in his own opinion, his best, story, "King Kong."

This highly imaginative fantasy is being described by all the American Press as sensational from every possible angle, and is now playing concurrently at both the two mammoth Radio City picture theatres which, together, have a seating capacity of 10,000 per performance.

Merian C. Cooper, the producer of "Chang," "Grass," "Four Feathers," and "Hounds of Zaroff," was in charge of the highly intricate job of recreating scenes of the world as it was a million years ago, and linking it with the present day. Nothing like "King Kong" has ever been seen before on the screen.

The *Hollywood Herald*, in reviewing "King Kong," starts off: "There is no doubt but that 'King Kong' will be one of the most talked-of productions of the year. It is sensational. The story is sensational. The treatment is sensational. Last, but by no means least, it is the most sensational exhibition of camera tricks in the history of motion pictures."

The *Hollywood Reporter*, after calling "King Kong," "the answer to the exhibitors' prayer," goes on to say that "it is a showman's picture for showmen. It has everything that any showman could ask for. It is an excellent picture, superbly produced and acted."

Merian C. Cooper, who directed the making of the world's most fantastic film

The *Motion Picture Herald* reviewer used almost the same words in his review, and it would appear that the word "sensational" is going to be in frequent use in connection with "King Kong"—

"It is certain to be one of the sensational pictures of the year. There has been nothing comparable with it since 'The Lost World,' and this far exceeds that classic in clever photography and dramatic story interest. From a production standpoint, it stands as one of the most unusual novelties in the history of pictures, combining as it does amazing camera tricks and animation with powerful dramatic story, which keeps the audience on the edges of their seats."

All of which seems to show that Radio Pictures have a winner.

All New York box-office records have already been broken since "King Kong" opened last Thursday, and even in the current upheaval in America, queues are stretching from 6th to 5th Avenue to see this sensation.

◆

RADIO PRODUCES "NEWS REEL"

A CAMERAMAN'S LIFE AND THRILLS

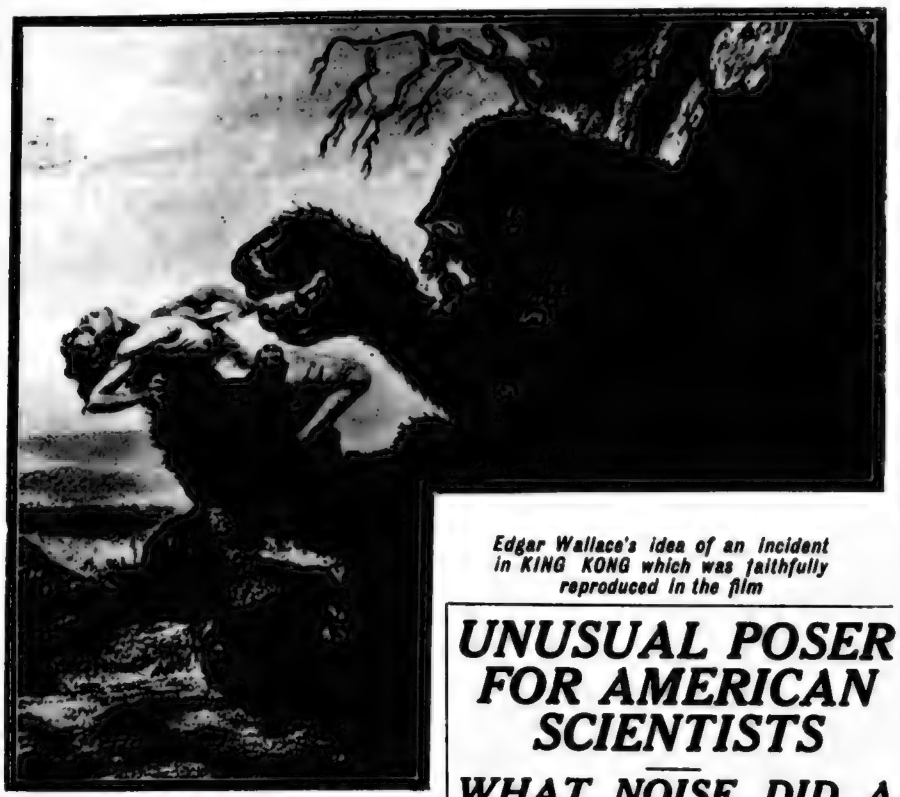
Hollywood has shown the drama which goes on behind the publishing of the daily newspaper; it has stripped the glamour from the motion picture Industry and exposed every form of racket. Now Radio Pictures are to make "News Reel," a picture dealing with the dramatic life of those journalists who use a moving camera instead of a typewriter.

The life of a news-reel cameraman is every bit as full of thrill as any newspaperman, and at times the difficulty of the heavy camera and the sound apparatus make it even more thrilling.

The author of "News Reel" has fascinating material at his disposal and excellent entertainment should result.

No cast has yet been chosen.

Ely Culbertson, the world-famous bridge champion, has completed his series of six bridge shorts which he has been making for Radio.



Edgar Wallace's idea of an incident in KING KONG which was faithfully reproduced in the film

Radio to Make "Troubadour"

Clemence Dane Story for Francis Lederer

Francis Lederer, the musical comedy idol, will probably make his screen debut for Radio Pictures in an original story by Clemence Dane.

Radio announce that this famous English authoress is at present working on the story, the tentative title of which is "Troubadour."

If present plans mature, Irene Dunne, another Radio Pictures' star, and herself a musical comedy star before entering films, will play opposite Lederer.

◆

RADIO PICTURES AT-THE PLAZA

"The Woman in His House"

Following the successful run of "The Half Naked Truth" at the Plaza, another Radio picture "The Woman in His House," based upon "The Animal Kingdom," a play by Philip Barry, opened its pre-release run at this theatre on Friday.

"The Woman in His House" co-stars Leslie Howard and Ann Harding with Myrna Loy, Ilka Chase, William Gargan and Neil Hamilton heading a strong supporting cast.

The film presents a subtle study in psychology with an unusual twist in the story when the husband leaves his mercenary wife for the "other woman," who, by her sensitive understanding, is in reality his "wife."

Leslie Howard gives a truly notable performance as the husband and this superb English actor proves he is by far the most natural actor on the screen to-day.

The direction of Edward H. Griffith gives the film the sensitive handling the theme of Barry's play demands, and in every respect the picture should prove a real treat for any audience.

UNUSUAL POSER FOR AMERICAN SCIENTISTS

WHAT NOISE DID A BRONTOSAURUS MAKE?

THOSE kinemagoers who have ideas of their own as to the kind of noise usually made by a brontosaurus, a tyrannosaurus or other monster of a bygone age, will have an opportunity of criticising when "King Kong" reaches the screen.

Their guess will be as good as anyone's, anyway!

One of the little snags in the production of this Edgar Wallace fantasy was to give these giant beasts their correct "voice."

Murray Spivak, the sound expert in charge of "King Kong," confessed he was beaten.

If somebody would tell him what kind of a noise a brontosaurus would make, he could duplicate it by his own apparatus—but nobody knew.

Perplexed Professors

Professors of natural history museums were hesitant, and beyond stating that it would in all probability be a low-pitched grunt, would not commit themselves.

So Spivak, Merian C. Cooper and Ernest Schoedsack put their heads together and thought out the most fearsome set of sounds ever heard on the screen.

And they defy you to say the sounds are not correct.

The actual manner in which Murray Spivak manufactured these sounds he has not at present divulged. The fact that they had to be something which was different from any yet heard by human ear made it necessary to work upon entirely new lines.

50-ft. Ape

"King Kong" is the only story Edgar Wallace wrote actually for the screen, and is based upon the most fantastic idea even his highly imaginative brain ever conceived.

The central figure is a 50-ft. ape which is discovered by a film company on an island where time has stood still for countless years.

The technical difficulties caused a year to lapse before Wallace's idea reached the screen, but advance reports indicate that nothing so sensational as "King Kong" has ever been seen.

MAN WHO MADE "KING KONG" POSSIBLE

TECHNICAL TRO BLE THAT A GEN US SURMOUNT)

WHEN Edgar Wallace's i y imagi native brain first c ved the fantastic plot of "Ki Kong," i was looked upon as adman's dream.

Even Merian C. Cooper, wh worked with Wallace on the outline of t e story, and who was 100 per cent. ent siastic, was dubious about ever getting e incredible happenings of Wallace's story to the talking screen.

The difficulties appeared si insurmountable; at least from a al point of view.

Remember, in "King Kong, e central figure is a 50-ft. ape—the ulties in making this huge figure simul he movements of life are difficult, not impossible.

Technical Difficulties

But this huge animal had to and act in relation with ordinary hun —and in scenes of ordinary everyday l For instance, one scene shows "King ng" (the giant ape) grab the heroin struggling madly, and race down a New rk street, scattering the pedestrians to r and left. Here are technical difficulti rthy of a genius.

The genius was forthcoming or Merian Cooper was lucky enough to en the aid of Willis O'Brien, a young man o, in addition to being a Hollywood te ician of repute, had also worked for the American Museum of Natural History, and had been experimenting for some years with the possibilities of making huge models of prehistoric monsters operated by mechanical means.

Willis O'Brien was responsible for most of the technical work on the silent film version of Conan Doyle's story, "The Los World."

O'Brien soon saw that, in the story as outlined to him, he had the finest chance o his life and set about his work.

Working on a secluded stage in the Radi studios, under conditions of the utmos secrecy, he and his assistants built up th skeletons of the eight mammalian an reptilian ancients seen in the finished picture. These were made with the strictest regard to all available data upon the subject, and indeed now represent the mos scientifically accurate collection of paleontology in the world.

Mechanical and Technical Genius

To the mechanical and technical genius o Willis O'Brien, a great deal of the undoubted success of "King Kong" is due Without his specialised knowledge the translation of Wallace's fantastic ide into motion picture structure would have bee impossible.

Working with Willis were Mari Larrinag and Myron L. Crabbo, and it is to thes three that a great deal of the prai e must b given.

They worked in secret. They l no precedents to fall back on. As dift ulties, a first glance insurmountable, we encoun tered, so they had to work ong entirely new lines in order to over e them.

Twelve months has passed sin he firs work was started on bringing "K Kong to the screen. But, according to report the time was justified by results, othing like "King Kong" has ever bee en before.

◆

RICHARD DIX O STAR IN AIR FILM

Radio has combined two great stes f an aviation adventure story, rds Prey," scheduled for early duction Richard Dix will be starred and im Mo Saunders is to write the original tory.

Both men have been unusually successf in aviation stories. Dix score a hit "The Lost Squadron," dealing th stu fliers who risk their lives for t movie Saunders won the Academy awa in 19 for his "Dawn Patrol."

"THE PAST OF MARY HOLMES"

Scenes from THE PAST OF MARY HOLMES, based upon the Rex Beach novel, "The Goose Woman." Helen McKellar, famous American stage star, makes her debut in this Radio offering, with Eric Linden and Jean Arthur

John Barrymore and Richard Dix

Two other outstanding pictures in the Radio Trade Show schedule feature John Barrymore and Richard Dix. TOPAZE (1, 2 and 3) which will be Trade shown on April 18, presents Barrymore in a new light—that of a delightfully whimsical comedian in a spicy comedy from the French. A highly intriguing combination of comedy, sex and drama is promised in THE GREAT JASPER (4, 5 and 6) which depicts Richard Dix as a he-man lover

AS U

RADIO TO T

WITH RELEASES FOR A JO

AUG. 21 TOPAZE
SAILOR BE GOOD

AUG. 28 THE PAST OF M
CHEYENNE KID

SEPT. 4 OUR BET
MAN HUNT

SEPT. 11 KING

SEPT. 18 THE GREAT J
SCARLET RIVER

—AND DON'T FORGET

GRACIE FIEL

“THIS WEEK

IS RELEASED

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

SUAL

HE RESCUE

UST AND EARLY SEPTEMBER

John Barrymore, abetted by Myrna Loy, proves that honesty is the best policy . . . . for the other fellow.

Jack Oakie as a wise-cracking, two-fisted sailor man.

ARY HOLMES

From Rex Beach's celebrated story "The Goose Woman," with Helen MacKellar.

An Unusual Western, with Tom Keene.

TERS

Constance Bennett and Gilbert Roland in Somerset Maugham's Most Famous Play.

Strong Detective Drama, with Junior Durkin and Mrs. Wallace Reid.

KONG

THE GREATEST SCREEN SENSATION THE WORLD WILL EVER SEE.

SPER

Richard Dix as a free-lance lover who failed . . . . once !

Tom Keene, as a movie cowboy, fights it out with bad men.

DS' NEXT GREAT PICTURE

OF GRACE"

OCTOBER 16

Radio PICTURES

DON'T FORGET TO REMEMBER!!

GRACIE FIELDS'

NEXT PICTURE

"THIS WEEK OF GRACE"

WILL BE

RELEASED ON

OCT. 16 NEXT

Radio PICTURES

ontinued from page 18)

Treason

.A. (Columbia). American (U). Directed by George B. Seitz. aturing Buck Jones, Shirley Grey and Robert Ellis. 5,628 *feet. Release date not fixed.*

ERIOD outdoor melodrama which draws its theme from American history and decorates it with popular essen- als. The dramatic treatment is artless, but smooth action, rong characterisation, clean romance and spacious mosphere combine to make the film entertaining. Good pporting feature for the masses.

tory.—Joan Randall, leader of a large band who have for ir object the recovery of land which they consider has en unjustly taken from them by the Federal Government, s a price put on her head, and Jeff Connors, a Govern- nt scout, is ordered to bring her in.

Jeff poses as a desperado in order to break into her ranks, d soon learns that her motives are honourable, but that she being exploited by her aide, Colonel Jedcott, a crook. He rests Joan, but succeeds in securing her pardon, and en goes after Jedcott and captures him in the act of aking off with the funds of the Randall organisation.

Acting.—Buck Jones is good as the fearless Jeff, and puts nty of vim into his portrayal. Shirley Grey introduces e necessary touch of colour into the rôle of Joan, Robert lis is a good villain and the support is competent.

Production.—The historical angle gives the somewhat rious story new interest and impetus, and its exciting ama is put over by vigorous characterisation. The staging, which allows for hard riding, fights, and spectacular skir- shes, prevents the action from flagging, and clean-cut mance cements the popular elements.

Settings and Photography.—The encounters between the ndall and the Government forces are thrilling, the horse- anship is particularly good, and the detail, costume, and mosphere are convincing.

Points of Appeal.—Good story, wide, refreshing treatment, asing romance, and good thrills.

Till the Bells Ring

ey. British (U). Directed by Graham Moffat. Featur- the Graham Moffat Family. 4,300 *feet. Release date not fixed.*

AN artless character comedy of Scotch canniness and craft, adapted from a music-hall sketch. The presentation has l the appearance of economy, the players fail to adapt their chnique to the requirements of the screen, and the recording ves much to be desired. An amateurish effort, just a ssible quota supporting feature for small halls on the name the star.

Story.—Mr. Snodgrass, a wily widower, pursues Jenny, n old spinster, because the discovery of her savings in a ck lead him to believe that she is a woman of some bstance. The money, however, turns out to be her niece's wry, but the truth arrives too late for him to back out from s proposal.

Acting.—The principal rôles are played by Graham Moffat, is wife and daughter, but their character drawing, which as delighted many on the stage, fails to register through e medium of the screen.

Production.—The sketch is written with shrewd insight and s not without humour, but it is handled with such little agination and is so amateurish in presentation that its medy completely misfires. Poor recording, too, makes it fficult to catch every word of the dialogue. The name of e Moffats and the picture's eligibility for quota purposes e its only, but doubtful, booking angles.

Settings and Photography.—The action is confined to a uple of obvious stage sets, and the lighting is poor.

Points of Appeal.—Players, length and quota angle.

Up-Town New York

deal. American (A). Directed by Victor Schertzinger. eaturing Jack Oakie. 6,851 *feet. Release date not fixed.*

SINCERE treatment and interesting detail put over to advantage, a simple story of a New York girl's devo- n to her husband, despite an attachment to a married n. The picture should appeal to women and the nerality of audiences.

Story.—Max Silver is the secret lover of Pat, but is per- aded by his Jewish parents into marrying a girl of his n race. Pat struggles against Max's attentions after rriage, becomes interested in Eddie, a gum-machine ndor, and marries him.

When injured in a street accident, Pat is attended by ax at Eddie's request. Overhearing his rival's intention f divorcing his wife and marrying Pat, Eddie quietly aves her. Finding that Eddie is in gaol over some mis- derstanding in selling his business to pay her hospital lls, Pat bails him out and refuses to leave him.

Acting.—Jack Oakie puts up a telling and attractive per- mance as the lover, the part of the faithful, more stolid ddie being most capably discharged by Leon Waycoff. irley Grey is a very charming Pat, while Raymond Hatton ts the nail again in an all too small rôle as a slot-machine ng.

Production.—The action is inclined to be slow, but, owing Victor Schertzinger's live direction, is never boring. The heart interest is very well developed, and the dog-like ithfulness of the husband an intriguing factor. Dialogue od and sound recording effective.

Settings and Photography.—New York exteriors and apart- ent interiors are competently selected and lighted. Camera rk up to strength.

Points of Appeal.—Human love story having the flavour of "Back Street," but with a happier ending. Good all-round ting.

Wanderlust

ternational Productions. British (U). Directed by M. A. Wetherall. 3,400 *feet. Released immediately.*

A NOVEL and interesting African jungle picture which avoids the artificial and presents animal, bird, insect d native life as it really is, allowing natural thrills to ovide all the drama.

M. A. Wetherall has compiled the film with intelligent owmanship and is responsible for crisp, graphic com- entary. The photography is good, and the narrative sweeps oothly along, culminating in a spectacular scene showing e devastation caused by a plague of locusts. A most accept- ble quota short for all types of houses, one of convenient ngth.

Production.—The picture opens in a West End club, where etherall is asked by one of the members to describe a cent trip into the heart of Africa. His narrative is then lowed in pictures.

The story opens with fine shots of the Victoria Falls, and e trip through the Kilimanjaro country swiftly follows in hich interesting close-ups are given of buffaloes, hippos, inos, giraffes and lions. The smaller fry, too, are not glected, and insect life is shown with all the thoroughness a Nature short. The end comes with a locust plague, e grimness of the scene being relieved by a touch of humour. The commentary is clearly delivered and is informative, hile the photography is satisfactory.

Points of Appeal.—Interesting subject, animal interest, thentic locations, pictorial appeal, entertaining commentary d quota angle.

The Keyhole

Warner. American (A). Directed by Michael Curtiz. Featuring Kay Francis, George Brent and Glenda Farrell. 6,315 *feet. Release date not fixed.*

UNCONVENTIONAL, romantic drama, rather lacking in punch but pleasantly entertaining. The characterisation is extremely good, bright humour affords effective contrast, and luxurious staging, carried out with punctilious care, provides excellent atmosphere. The picture is strong in feminine appeal and star values, and has all the promise of a popular success.

Story.—Anne, an attractive dancer, marries Schuyler Brooks, an elderly, wealthy man, only to discover that Maurice, her ex-husband and former dancing partner, has not completed the divorce proceedings. Maurice attempts blackmail, and Anne arranges to go to Cuba, knowing that he will follow, and so prevent further trouble by having his passport cancelled.

Schuyler becomes suspicious and arranges for Davis, a private detective, to shadow her and, if needs be, use his sex appeal to confirm his doubts. Davis and Anne, however, eventually fall in love, and a timely accident to Maurice leaves them free to find happiness, Schuyler paying the penalty for his doubts.

Acting.—Kay Francis, beautifully gowned and dignified, acts with restraint as Anne; George Brent suggests quiet strength as Davis; Henry Kolker is good as the doddering, doubting Schuyler; Monroe Owsley is well cast as Maurice, and two clever comedy portrayals are contributed by Glenda Farrell and Allen Jenkins.

Production.—The romance is rather involved, and breaks away from the conventional, but its sentiments are popular, its drama is sound and its settings are polished, elegant and picturesque. The humorous interludes are bright and help to atone for the leisurely development, and the acting has a touch of class which gives the picture polish. The entertainment is easy and attractive.

Settings and Photography.—The town, office and mansion interiors are elegant, the liner sequences are realistic, and the Cuban atmosphere is colourful.

Points of Appeal.—Popular romance, strong, attractive and capable cast, bright humour and elegant presentation.

Der Träumende Mund

Film Society. German (A). Directed by Paul Czinner. Featuring Anton Edthofer, Rudolf Forster and Elizabeth Bergner. 8,333 *feet. Release date not fixed.*

BRILLIANT psychological tragedy of a woman torn between two emotions—natural love for her husband and consuming passion for her lover.

It is exceptionally well acted by a strong cast and is handled in such a sensitive and restrained emotional manner that it grips the imagination all through.

It should be received enthusiastically by good-class audiences.

Story.—Gaby and her husband, Peter, a first violin in a philharmonic orchestra, are as happy as two children in their simple devoted love for each other. Then Gaby meets Michael Marsden, a violin virtuoso, and is swept off her feet in a whirl of passion after having heard him play.

She gives herself to him and promises to run away with him. Her husband falls ill. She nurses him, and all the time her nerves are fraying and she is longing to go to her lover; devotion to her husband holds her back. When Peter is nearly well she goes to see Michael in a distraught state, returns to Peter, and finally commits suicide by drowning, leaving a letter to explain her position to her husband.

Acting.—Elizabeth Bergner is immense. Her love-making, both as the wife and the woman who passionately surrenders, is overwhelmingly natural and convincing. She is restrained, yet expresses emotion with a wealth of subtlety that marks her out as probably the finest actress on the screen to-day.

Both Rudolf Forster as Michael and Anton Edthofer as Peter are excellent.

Production.—Paul Czinner's treatment of Henri Bernstein's tragedy, "Melo," is simple yet impressive. He resorts to the tricks of technique, but all through the simplicity of the plot is embroidered with subtle suggestion and detail which brings out its full psychological force.

Music is skilfully introduced to form a background to the emotions and development of the characters.

Dialogue is not profuse and English sub-titles make the action quite clear, although the pictorial expressiveness is so strong that it covers everything needful to an intelligent audience.

Settings and Photography.—Middle-class home interiors with concert platform and restaurant settings as a variation. Camera work is exceedingly good, a concert recital being particularly well put over.

Points of Appeal.—The first talkie to be seen publicly in England with Elizabeth Bergner, who has been hailed as a successor to Sarah Bernhardt in Germany. The poignant story with its strong human emotion and brilliant acting.

The Woman Accused

Paramount. American (A). Directed by Paul Sloane. Featuring Nancy Carroll, Cary Grant and John Halliday. 6,516 *feet. Released September* 11, 1933.

CRIME drama, the story of which is the joint contribution of ten famous modern authors. The novelty values, together with the pull of the stars, gives the picture box-office value, but the construction of the play does not escape from the taint of artificiality. The unusual devices employed to build up dramatic interest and exploit the players, however, are not lacking in the popular touch, and the complete entertainment, enhanced by excellent technical work, is sufficiently attractive to make the film a safe booking for the masses.

Story.—Glenda O'Brien, an attractive young actress, accepts the proposal of Jeffrey Baxter, a lawyer, after first disclosing an affair in her past. Following this, her former paramour forces his intentions upon her, and she strikes him dead with a statuette when he threatens to harm Baxter. Her maid, Martha, helps her to establish an alibi, and she goes on a pleasure cruise with Baxter. The dead man's attorney, Stephen Bessemer, pursues her, and employs subtle tricks to force her to confess. Baxter, however, measures his wits against Bessemer, beats him at his own game, and silences the authorities for ever.

Acting.—Nancy Carroll is a most attractive Glenda, but is rather lacking in depth when it comes to the emotional interludes. Cary Grant is adequate as Baxter, but it is John Halliday, impressive as Bessemer, who does most to atone for the artificial theme. Louis Calhern, Irving Pichel, Norman Mitchell and Jack La Rue are all good in support.

Production.—The story has a certain ingenuity, but the united efforts of a host of authors have not succeeded in bringing it vividly to life. The methods employed to trick the heroine into a confession, which include a mock trial on a liner, are novel, but too unethical to register fully. Out of the artifice, however, emerges much that is dramatic and entertaining, and the personality and talent of the major players assures the interest being held.

Settings and Photography.—The apartment scenes are lavish, the killing of the paramour is good drama, while the liner sequences contribute colour.

Points of Appeal.—Novelty values attached to the writing of the story, popular drama, pleasing love interest, strong cast and excellent staging.

Clear All Wires

M-G-M. American (A). Directed by George Hill. Featuring Lee Tracy, Benita Hume and James Gleason. 6,921 *feet. Release date not fixed.*

COMEDY drama with a new setting, a hectic story of the escapades of a bombastic newspaper reporter who goes to Russia to get the "low-down" on the Soviet, is not too successful, and drops into hot water when he starts to manufacture sensational news.

The story is not strong, but the breathless characterisation of the star, who puts over the dialogue with point and emphasis, good team work, and shrewd direction by George Hill, a man with many box-office successes to his credit, result in the entertainment being maintained at a lively tempo. Good popular booking.

Story.—Buckley Joyce Thomas, correspondent for a big American paper, sent to Russia to report on conditions, makes the mistake of taking the chief's girl with him and is promptly fired. In order to manufacture news which will bring about his reinstatement, he plans, with his assistant, Lefty, to frame the attempted assassination of a prince, believed to be the last of the Romanoffs.

The scheme misfires, and Buckley has the greatest difficulty in saving the chief of police from Lefty's bullet. This earns him the chief's gratitude, and exclusive interviews that follow result in his reinstatement. His original plan, however, comes to light, but his impudent resourcefulness saves him from serious consequences.

Acting.—Lee Tracy gives a characteristic performance as Buckley, and never leaves the screen for an instant. His hard work holds the picture together. **James Gleason** is an effective foil as Lefty, Benita Hume makes an interesting debut in a small rôle, and the supporting types are satisfactory.

Production.—Fundamentally the story is not new; it is the new backgrounds, sterling work of the star, amusing dialogue, capable support and shrewd direction which build up popular entertainment.

Occasional twists are effectively handled and avert the danger of tedium resulting from incessant dialogue, while realistic settings contribute the necessary touch of colour. From beginning to end the picture displays sound showmanship, and its humour is addressed to the majority.

Settings and Photography.—There is a good range of settings, both interior and exterior, while lighting and photography are good.

Points of Appeal.—New angle on popular story, good work by star, resourceful treatment, and lively humour.

SHORTS OF THE WEEK REVIEWED

BRITISH LION

CARNIVAL ON SKATES. Canadian (U). One reel. Release date not fixed.—Unusual short, dealing with figure-skating. The scenes are shot at a Canadian ice carnival, and the exhibitions, which include trick skating and ballets on the ice, are given rhythmic movement by suitable musical accompaniment, the whole proving delightful to watch.

BREEZING ALONG. Canadian (U). One reel. Release date not fixed.—The exhilarating thrills of yachting are depicted in this short, which is delightfully photographed and has instructive commentary.

IDEAL

THE HITCH HIKER. American (U). Featuring Harry Langdon. Two reels. Release date not fixed.—The star holds the stage throughout, often in a series of close-ups, as a hiker who hitches himself by mistake into an aeroplane and is seen and heard by the passengers undergoing the tortures of a severe cold. His facial expression and coughing fits are equal to every occasion. A very amusing short for any hall, well turned out and photographed.

BOY, OH! BOY. American (U). Featuring Clyde Anson. Two reels. Released in series.—Lively knockabout fun featuring a father who has a "night out" with his son at a skating rink. The star is funny, and energetic action and plot not too bad. Useful light inclusion in the popular programme.

TOOTH WILL OUT. American (U). Two reels. Release date not fixed.—Semi-slapstick humour, on rather broad lines, to do with a hall-porter who takes on the job of dentist. Generally amusing and calculated to please popular audiences.

M-G-M

GIRL GRIEF. American (U). 1,692 *feet. Release date not fixed.*—The bashful son of a singing teacher deputises for her and causes a riot in a college for young ladies. Acceptable comedy booking.

THE SOILERS. American (U). 1,660 *feet. Release date not fixed.*—The adventures of two girls earning their way through college by selling subscription magazines provides plenty of knockabout comedy situations. Good popular fill-up.

PARAMOUNT

HOLLYWOOD ON PARADE. American (U). 868 *feet. Released August* 7, 1933.—A novelty revue number introducing Ben Crosbie and Burns and Allen, and having for its compère Stuart Erwin. Diverting short attraction.

THE LION AND THE HOUSE. American (U). Featuring Lloyd Hamilton. 1,681 *feet. Released September* 4, 1933.—Honeymoon comedy with popular alcoholic humour, brightened by the amusing and thrilling performance of an extraordinarily docile and intelligent lion.

ROMANTIC MELODIES. American (U). 956 *feet. Released August* 28, 1933.—A tuneful song cartoon featuring the Street Singer of wireless fame, who renders popular ballads. Good fill-up.

RADIO

HOLLYWOOD MOSAICS. American (U). Vagabond Adventure Series. One reel. Release date not fixed.—A well-varied assortment of interesting scenes and customs from the Dutch countryside, accompanied by a clear commentary. Good interest short for better-class halls.

TIGHT ROPE TRICKS. American (U). 649 *feet. Released June* 12, 1933.—Tom and Jerry cartoon, with an amusing circus background which provides an excellent field for ingenious gags. Very good short

BRIDE'S BEREAVEMENT. American (U). 1,735 *feet. Released June* 5, 1933.—A Masquers comedy with an all-star cast which burlesques with lively gusto the old-time melodrama. Safe comedy booking.

MILLIONAIRE CAT. American (U). Featuring Clark and McCullough. 1,799 *feet. Released July* 10, 1933.—Comedy extravaganza, slapstick entertainment depending for its humour on the robust team work of the stars. Moderate comedy fare for the masses.

THE PAWNSHOP. American (U). Featuring Charles Chaplin. 1,948 *feet. Release date not fixed.*—A Chaplin re-issue, a capital piece of pantomime, good in technical quality and accompanied by telling music. Very good comedy bet.

U.A. (COLUMBIA)

CAMPUS CODES. American (U). Two reels. Release date not fixed.—Conventional collegiate comedy, depicting the escapades of a bevy of campus babies. Fair fill-up.

PARTNERS TWO. American (U). 1,958 *feet. Release date not fixed.*—A Jewish business comedy, with a bright theme and amusing cross-talk. Safe short feature.

(*Continued on next page.*)

Joan Blondell, Aline MacMahon, Warren William and Guy Kibbee in a scene from GOLD DIGGERS OF 1933, which will shortly be Trade Shown by First National

FIRST NATIONAL'S NEW OFFERINGS

"Gold Diggers of 1933" Completed and Two More for Early Trade Show

D. E. GRIFFITHS, managing director of First National, announces the early Trade show of "The Mind Reader," starring Warren William with Constance Cummings, Alan Jenkins, and Donaly Dilloway, and "She Had to Say Yes," with Loretta Young, Lyle Talbot, Regis Toomey, and Winnie Lightner.

"The Mind Reader" is to be Trade shown at the Cambridge Theatre on Wednesday, April 12, at 8.45 p.m., and provides Warren William with a rôle eminently suited to his talents, as an unscrupulous charlatan, who, with the aid of a combination of telephone and dictaphone astounds the simple-minded country folk who fill his tent nightly with his amazing mind reading gifts. Acting on his advice, many of his victims are led into the paths of folly and misfortune, while he, waxing profitably on his ill-gotten gains, is urged to even greater flights of hypocrisy and fraud, which eventually bring retribution.

"She Had to Say Yes" has an attractive cast of youthful players headed by Loretta Young, Lyle Talbot, Regis Toomey and Winnie Lightner, and tells an intriguing and thoroughly up-to-date story. This picture will be Trade shown at the Cambridge Theatre on Tuesday afternoon, April 11, at 3 p.m.

New Musical Production

Information just received in London by First National plainly suggests a big hit in the new musical production, "Gold Diggers of 1933," which has just reached its successful completion at the Burbank studios.

No expense has been spared to make this spectacular offering one that will cause a definite sensation in the line of singing and dancing entertainment, and one that should surpass anything of its type hitherto produced.

Every name in the cast is one calculated to prove a strong selling agent at the box office. Warren William, who has shone in a succession of outstanding pictures, takes the leading male rôle opposite Joan Blondell. Of equal importance is the inclusion of Ruby Keeler in a very prominent part. Miss Keeler, wife of Al Jolson, has just caused something akin to a sensation by her initial talkie part in "Forty Second Street," and New York critics have unanimously acclaimed her a definite acquisition to the screen. She has therefore been given an even bigger opportunity in her new picture. Aline MacMahon, rapidly being recognised as one of the most brilliant character actresses on the screen, also shares honours with such notable players as Dick Powell, Guy Kibbee, Ned Sparks and Ginger Rogers.

A Timely Picture

Mervyn Le Roy directed the picture, the timeliness of which is reflected in its atmosphere, through the medium of its grand dancing numbers, arranged by Busby Berkeley, its elaborate settings, its interesting story of the wiles of the feminine sex, and its several song hits by the renowned team of Al Dubin and Harry Warren.

D. E. Griffiths, managing director of First National, anticiaptes the arrival of a print very shortly, and states that he will be in a position to present this imposing production to the Trade at an early date. It will unquestionably form one of his biggest offering during the forthcoming seaon.

Ruth Chatterton's Next

Ruth Chatterton, whose recent accident involved two fractured fingers, is now reported by her medical advisers to be well enough to return to the studio and resume work on her new picture, "Lily Turner," in which she will be supported by her husband, George Brent, and the two inimitable comedians, Frank McHugh and Guy Kibbee, as well as Robert Barrat, Lyle Talbot, Ruth Donnelly, Gordon Westcott, Grant Mitchell, Mayo Methot and Margorie Gateson. "Lily Turner" is adapted from the stage play by Philip Dunning and George Abbott.

Among other important First National productions expected to reach completion at an early date are Joe E. Brown with Patricia Ellis and Claire Dodd in "Elmer the Great," and Edward G. Robinson in "The Little Giant," with Mary Astor and Helen Vinson, and Richard Barthelmess in "Central Airport," supported by Sally Eilers and Tom Brown.

The new address of Fox Film's Cardiff branch is Dominion Arcade, Queen Street.

"SIGN OF THE CROSS" GROUP

STRIKING ANGLES OF APPEAL

Paramount Trade Shows Scheduled

MONTAGUE GOLDMAN, general sales manager, announces a new group of Paramount productions, which are to be screened to the Trade in the immediate future.

This new battery of attractions, denoted as "The Sign of the Cross" Group, embraces the initial releases for the season, September 1933-34, and are headed by the brilliant "Counsel's Opinion," recently Trade shown.

In announcing the new group of pictures, emphasis is placed by Mr. Goldman on the unusual angles of appeal which each of the pictures contains.

"Counsel's Opinion," a worthy successor to another British Paramount release, "Service for Ladies," is a sparkling romantic comedy concerning a young barrister who becomes involved in a matrimonial tangle which, through a misunderstanding, leads him to think he will be cited as co-respondent in a divorce case for which he has been briefed as counsel for the plaintiff.

Binnie Barnes is the leading lady, and Henry Kendall has the rôle of the young barrister. Cyril Maude and Harry Tate are in the cast, with other famous players, such as Lawrence Grossmith, Francis Lister, Margaret Baird, and Mary Charles.

The Sporting Widow Again

"A Lady's Profession," released on September 4, features Alison Skipworth, heroine of "The Sporting Widow," as a female Robin Hood of the 1933 era. The production, which was directed by Norman McLeod, maker of the Marx Brothers' successes, has an all-star cast of comedians. Sari Maritza and Roland Young play the chief romantic rôles, and comedy support is provided by Roscoe Karns, Warren Hymer, Billy Bletcher, George Barbier, and DeWitt Jennings.

Modern Problem Drama

"The Woman Accused" (September 11), Trade shown at the Carlton on Tuesday, features Nancy Carroll and Cary Grant in a modern problem drama, in which a girl is confronted on her wedding eve by a former lover, who demands that she return to him and resume their old relationship. Met with a rebuff, the man tries violent methods, and in the struggle that ensues he is accidentally killed. The couple flee, but they are followed by an associate of the dead man, who tries to drag a confession of guilt from the girl.

One of the most dramatic twists in "The Woman Accused" is a mock trial, in which, what for the guests is a joke becomes a deadly battle of wits for the girl and her accuser as he, as "prosecutor," arraigns the girl as murderess.

"From Hell to Heaven" (September 18) is referred to on page 6. It is an emotional, melodramatic story revealing how the lives of eleven people, drawn from various grades of society, are affected by the outcome of a horse-race. The leading players in the production are Carole Lombard, Jack Oakie, David Manners and Adrienne Ames.

"The Sign of the Cross"

Cecil B. de Mille's greatest dramatic spectacle, "The Sign of the Cross," is to be released to the theatres on September 25 after its record-breaking eight weeks' run at the Carlton Theatre.

Princess Marie Louise, with Norman Loudon, the managing director of Sound City, which H.R.H. visited on Saturday

"DINNER AT EIGHT

SEVEN STAR CAST FOR M-G-M's LATEST

WHEN Metro-Goldwyn-Mayer announce the cast of "Grand Hotel," the list c all-star names created a tremendous sens tion. It was thought that a cast which in cluded Garbo, the two Barrymores, Wallac Beery and Joan Crawford could never b surpassed.

A cable to Sam Eckman, jun., announce a fresh sensation in preparation at th Culver City studios. It has been decide when M-G-M commences work on the scree version of the successful play, "Dinner a Eight," now running at the Palace Theatre London, to include in the production a cas which exceeds in star names even that o "Grand Hotel."

So far, those chosen to appear in the pro duction include Marie Dressler, Wallac Beery, Lionel Barrymore, John Barrymore Jean Harlow, Clark Gable and Lee Tracy— others are still to be selected. The list o names, claimed to be the most powerful cas ever assembled, should ensure a tremendou success for the screen version of the Georg F. Kaufman and Edna Ferber play.

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"PUBLIC BE DAMNED"

ANOTHER P.D.C. OFFERING

"The Public Be Damned," Majestic sixth production of the season, has bee completed, and shooting on "Sing, Sinne Sing" has started.

The cast of the new talkie includes Pau Lukas, Leila Hyams, Donald Dillaway, Rut Donnelly, George E. Stone, Joyce Compto and several others. "Sing, Sinner, Sing, originally announced as "Sing, Yo Sinner," was adapted for the screen b Edward T. Lowe from the play by Wilso Collison. Christy Cabanne is directing.

Both "The Public Be Damned" an "Sing, Sinner, Sing" will be distributed i the United Kingdom by P.D.C., Ltd.

SHORTS OF THE WEEK—(Continued from page 31)

U.A. (COLUMBIA)—*Continued.*

CRYSTAL GAZABO. American (U). 610 *feet. Release date not fixed.*—A lively Krazy Kat cartoon with an Eastern theme and rich burlesque. Excellent short fare.

CURSE OF A BROKEN HEART. American (U). Featuring Pat Somerset. 1,597 *feet. Release date not fixed.*—A novel comedy which guys the old-fashioned melodrama with hilarious results. A good fill-up for the masses.

FLOPHOUSE. American (U). 537 *feet. Release date not fixed.*—Scrappy Cartoon, convention but bright. Quite a useful short.

BAD GENIUS. American (U). One reel. Release date not fixed.—Scrappy cartoon with plenty of life and action and ingenious draughtsmanship.

MIND DOESN'T MATTER. American (U). 1,713 *feet. Release date not fixed.*—A crazy comedy, a lunatic essay in hypnotism which leads to lively popular slapstick. Useful short for the masses.

MEDICINE SHOW. American (U). Krazy Kat Cartoon. 615 *feet. Release date not fixed.*—A Krazy Kat cartoon which burlesques the travelling medicine show. Useful fill-up.

UNIVERSAL

THE VOICE OF THE VATICAN. American (U). 849 *feet. Release date not fixed.*—A most interesting short which takes one behind the scenes in the Vatican, and includes intimate glimpses of his Holiness the Pope, Senator Marconi and Mussolini. The short is of historical and architectural significance, and represents an unusual and attractive fill-up.

THE HOLD-UP. American (U). Featuring Morton Downey. 1,870 *feet. Released August* 7, 1933.—A thin comedy, woven around America's popular radio crooner. Very ordinary short.

ROOM MATES. American (U). Featuring Frank Albertson and June Clyde. 1,789 *feet. Released August* 14, 1933.—Matrimonial comedy, the conventional but amusing theme of which is worked out in an hotel. Safe comedy attraction.

THE TERRIBLE TROUBADOUR. American (U). 731 *feet. Released immediately.*—Pooch the Pup cartoon, with ingenious gags played against Spanish backgrounds and accompanied by tuneful music.

TEACHER'S PEST. American (U). 599 *feet. Release date not fixed.*—Oswald the Rabbit cartoon, not new in theme, but amusing and diverting.

NON-STOP VARIETY, No. 4. *Australian (U).* 1,096 *feet. Released July* 17, 1933.—A novelty short featuring the Williamson Imperial Grand Opera Orchestra, Minnie Love in impersonations, and the Sundowners Quartet. The presentation is unoriginal, but the variety note is struck with sufficient force to make the film a useful fill-up.

NON-STOP VARIETY, No. 5. *Australian (U).* 1,020 *feet. Released August* 21, 1933.—A rendering of "Faust" by the Williamson Imperial Orchestra, Kathleen Goodall in songs at the piano, and a novel Chinese orchestra make this variety short quite entertaining.

NON-STOP VARIETY, No. 6. *Australian.* 1,078 *feet. Released September* 18, 1933.—This variety short features Lou Vernon in character songs, Peter Bornstein, the violinist, and Minnie Love, impersonator. Average fill-up.

ALIAS THE PROFESSOR. American (U). Featuring James Gleason. Two reels. Released immediately.—Amusing story of an ex-gaolbird who poses as a professor and helps to unmask a crook, while being himself the suspect. Plot is slick, with plenty of surprise twists, well acted and put over. Useful short in the general programme.

WARDOUR

ISLE OF DESIRE. American (U). Three reels. Relea date not fixed.—An exquisite romance of the South Se which vividly depicts Polynesian native life and is distin guished for its fine photography, entertaining and informati commentary and delightful backgrounds. A short featu worthy of a place in any programme.

WARNER

YOURS SINCERELY. American (U). Two re Release date not fixed.—A sentimental comedy with tune put over with some originality. The entertainment is n strong, but measures up to the requirements of the sho attraction.

MUSIC WITHOUT WORDS. British (U). 570 *fe Released immediately.*—A musical short, appropriately pr sented, which features Kohala Marsh and his Hawaii orchestra and the Emile Grimshaw Banjo quartet. A an attractive fill-up.

SPORTS THRILLS. No. 5. *American (U). One re Release date not fixed.*—Deer stalking and a hectic Iri ball game are the main features of this lively sporting sho which is presented with characteristic showmanship.

SPORTS THRILLS. No. 6. *American (U). One re Release date not fixed.*—Pheasant shooting is illustrated good detail, while the swift action of ice hockey provid essential thrills. A most acceptable sporting short.

WORLD'S CHAMP. American (A). Featuring Ja Dempsey. Two reels. Release date not fixed.—A boxin cum-back stage comedy-drama woven around the form world's heavy-weight champion. Useful short for the masse

BOSKO IN PERSON. American (U). One reel. Relea date not fixed.—A lively cartoon, which caricatures we known stage and vaudeville artistes. The drawings a exceedingly clever. Very good short feature.

MERSEYSIDE C.E.A. CARNIVAL'S SUCCESS

COMPANY OF OVER 1,000 AT C.E.A. FUNCTION

Film Stars Present

SNAKE-CHARMERS, cowboys, northern trappers, natives of India and Kentucky were only a few of the types impersonated by dancers at the fancy dress carnival, held under the auspices of the North-Western branch of the C.E.A., at the Tower Ballroom, New Brighton, on Friday last.

Five B.I.P. and Gaumont-British film artistes were present and had a busy night autographing cards and books. They were Jessie Matthews, Molly Lamont, Judy Kelly, Sonnie Hale and Jimmy Godden, whose arrival at Liverpool on Friday afternoon was witnessed by a large crowd of people.

They were met at the station by Ald. J. C. Cross (whose son is manager of the Grosvenor P.H.) and officials of the C.E.A., including Couns. Hamilton Godfrey (chairman) and Walter Scott, P. M. Hanmer (vice-chairman), J. R. Dovener and R. P. Rutherford.

After tea on the liner *Alaunia*, Molly Lamont, Judy Kelly and Jimmy Godden appeared on the stages at the Forum Kinema and Prince of Wales P.H., Liverpool, and in the evening at the Capitol, Wallasey.

Well over one thousand people attended the dance, many exhibitors putting in an appearance after they had closed their theatres. Coun. Hamilton Godfrey introduced the artistes to the dancers and mentioned some of their achievements in the film world. Owing to illness, Leslie Fuller was unable to attend.

The Prizes

Altogether there was nearly £100 in prize money. Jessie Matthews, Molly Lamont and Judy Kelly each distributed the prizes, the winners being:—

Most elegant and attractive: Ladies, 1, Nellie Loftus; 2, Florence Brown. Gents., 1, Kenneth Green, 2, Bert Alsen.

Most Original: Ladies, 1, I. Banks; 2, Miss Felton. Gents, 1, G. Fletcher; 2, J. Short.

Most Comic: Ladies, 1, Louise Urwin; 2, Mrs. Livesey. Gents, 1, John Taylor; 2, Ernest Carter.

Two special prizes given by Wardour Films for the best impersonation of any B.I.P. character were won by Miss Roberts and T. McNabb.

Except for the special awards, the first prizes were £10, and second £5.

There were three attractive entries for the team prize—a silver challenge cup with ten replicas—the winners being the Mersey Ironworks (Ellesmere Port) group.

Two dance bands were engaged, and the function, which was non-stop entertainment from the time it commenced at 8 p.m. until the finale at 2 p.m.

F. J. Smidmore, manager of the Trocadero, Liverpool, who has good experience of ballroom management, was the dance M.C. Bert Miller, of A.B.C., and R. G. Butler, of Gaumont-British, were M.C.s, and Phil Hanmer, vice-chairman of the branch, was the announcer.

The committee responsible for the arrangements carried out their duties with a thoroughness which was a credit to them. Special transport facilities were arranged, a ferry steamer being chartered to take people back to Liverpool after the dance, whilst on the Liverpool side special tramcars were booked.

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PROJECTIONIST DANCE

RECORD ATTENDANCE EXPECTED

There has been a big demand for tickets for the London Guild of Projectionists' dance, to be held at the Portman Rooms on Friday, April 7. Over 400 have so far been sold, and a number are still available.

Many valuable spot prizes are being offered, and firms who have donated these include J. Frank Brockliss, Charles H. Champion, Conradty Products, Electrical Equipment and Carbon Co., Kershaw Projector Co., and Western Electric Co.

Projectionists from all parts of the provinces are travelling to London for the occasion, and executives of the major circuits will also be present, whilst equipment and renting firms will be well represented.

The organisers have obtained the use of a Western Electric announcing system, which will be used for announcements during the evening.

A specially long extension of the licence has been arranged for this occasion, and a motor-coach service will be operative for departing guests, and will cover all parts of London and the suburbs.

Tickets are 3s. 6d. single and 6s. double, and may be obtained from the offices of the Guild, 20, Villiers Street, or from F. G. Humberstone, Western Electric Co., Bush House, W.C.2 (Temple Bar 1001).

Regent, Hanley, Revels

The annual staff dance of the Regent, Hanley, is always a jolly affair, and last Friday's function, held at the Majestic Ballroom, Hanley, proved no exception.

The dance was organised by L. Gregory (manager of the Regent), assisted by a committee consisting of Miss G. Adams, Miss E. Richardson, C. Fooks, and W. Greaves. There were about three hundred present, including B. Burleigh (area inspector of P.C.T.) and A. Keen (circuit manager).

GRACIE POPULAR IN MIDLANDS

Harry Goodman, Birmingham manager for Radio Pictures, reports that the Gracie Fields picture, "Looking on the Bright Side," has proved a phenomenal box-office success in the Midlands.

"KINE." FOOTBALL CUP FINAL

G.-B. to Play British and Dominions

THE final of the *Kine.* Football Cup competition will be played between Gaumont-British and British Dominions on April 22. The ground has not been fixed at the moment, but is expected to be the Queen's Park Rangers' old ground at Loftus Road, Shepherd's Bush, W.12. The results of the semi-finals were G.-B. 4, Universal 0; British and Dominions 6, Elstree Labs. 1.

On the evening of the final a Kinematograph League Dance will be held at Glaves' Restaurant, Oxford Street, W.1, at which Gene Gerrard will present the cup and medals. Tickets are priced at 2s. 6d., and can be obtained from any of the clubs which have taken part in the competition.

Rules for the Kinematograph League have now been formed, and application for membership by Trade teams are now invited. The subscription is £1 5s. per team, and in addition there will be a deposit charge of £1 1s. This latter sum will be returned at the end of the season provided all fixtures have been fulfilled.

Maurice Ostrer's Record

In the semi-finals of the auction selling sweep, L. Abrahams and C. F. Urry beat E. Owen Jones and S. Hyams. T. Wallis and G. Isaacs beat Major Middleton and S. Foster.

The final was an exciting struggle, eventually won by L. Abrahams and C. F. Urry.

On Saturday at Stoke Poges, the captain, Maurice Ostrer, broke the record for the course, going out in 33, the bogey being 38.

He followed this brilliant play by winning the monthly spoon on Sunday morning with the score of 78, less one, 77 nett.

On Saturday next, April 8, the Screen Golfing Society play the Press Golfing Society at Stoke Poges.

Sheffield Golf Meeting

A meeting of the members of the Sheffield Screen Golfing Society was held on Wednesday to make arrangements for the season. It was decided to open with a bogey and medal competition on Wednesday, April 27, Len Sullivan and H. Silvey, the joint hon. secretaries, being requested to make arrangements as to courses for match play. The tournament for the Isy Graham Cup will take place later.

Sydney Kirkham, vice-president of the Sheffield C.E.A., was elected a member of the committee. It was decided to close the social season with a dance, and this was provisionally fixed for Friday, May 5, at the Abbeydale Picture House.

Sheffield Cricket

Hopes are expressed that the inter-city cricket matches between Sheffield and Leeds, Liverpool and Birmingham may be resumed this season. Since the Sheffield Kinema Sports Club was disbanded they have been allowed to drop. An effort was made to revive them last season, but not until towards the close, when it was found impossible to make arrangements, owing to the holidays. This year it is hoped a series of Sunday games may be arranged before the holiday season proper commences.

A.B.C. Staff Dance

A staff dance organised by A.B.C. headquaters will be held on Saturday in the ballroom of the Regal, Marble Arch. Although held at their West End shop window, the occasion is something of the nature of a house warming of the organisation's new premises at Golden Square.

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SOUTHSEA COMING OF AGE WEEK

APOLLO CELEBRATIONS

To-day (Thursday) the Apollo Kinema, Southsea, celebrates its coming of age.

When it was opened on April 6, 1912, with a picture version of Thackeray's novel, "Vanity Fair," the hall only had a seating capacity of 500. Its management was so successful that twice since it has undergone reconstruction, and to-day the seating capacity is 1,260.

Since its inception, the hall has also paid an average dividend of 16 per cent.

During the last nine years the company has been managed by F. B. B. Blake, the present vice-chairman of the Portsmouth branch of the C.E.A., who is now the managing director.

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THE NATIONAL

52 MILES OF POSITIVE

The following details of positive prints issued by Pathé in connection with this year's Grand National is extremely interesting:—

The total footage of positive prints issued was 278,257 ft., equal to 92,752 yd., equal to 52 miles (approximately), which is roughly the distance from Wardour Street to Brighton.

This output was printed, processed and delivered within 24 hours from the time the negative was completed.

BOLTON CHARITABLE EFFORTS

Two Bolton kinemas, the Theatre Royal and the Majestic Theatre, have opened a public fund for the ten years' old son of an unemployed ex-serviceman, who was drowned in attempting to save the life of a schoolboy in a shale pit.

A. J. Hope and L. Aaronson, the managers of the kinemas concerned, are obtaining the assistance of public men to supervise the collections which are being made at each performance.

The United Artists Sales Force who, with Arthur W. Kelly and Murray Silverstone recently visited the B. & D. Studios. In the centre of the group are Arthur Neagle, Winifred Shotter, Dorothy Bouchier and Jack Raymond

News from All Quarters

Exhibitor's Film of the East—Plymouth Licence Transfers—Bridlington Justices Say "No" to "Scarface"

Oxford Corporation has decided to delete a clause from the Parliamentary Bill, subject to an intimation to the C.E.A. that such deletion is without prejudice to any further means or steps the Corporation may take in future to prohibit within the city illuminated advertisements which flash or are at intervals extinguished and lit or relit.

Nancy Brown, the B.I.P. star, paid a return visit to the Princes, Leicester, last week, and made another big hit with songs from her repertoire. While in Leicester she has been assisting help swell the funds of the Leicestershire County Club by signing autographs and selling them.

Following his extensive tour of Palestine and Near East during the last two years, G. H. Barber, the well-known Midlands exhibitor, has produced an interesting film during his travels. The film is being shown at various churches in the district.

G. H. BARBER

Plymouth Watch Committee has transferred the following licences: — The Palladium, P. Gibson to E. W. P. Peall, of 142-150, Wardour Street, W.1; Savoy Picture House, J. J. Newey to E. W. P. Peall, 142-150, Wardour Street, W.1; Gaumont Palace, R. E. Eady to E. A. Crisp, 123, Regent Street, W.1.

Bert Dent, Midlands Electric Theatres (1911), Ltd., and Mrs. Dent judged the costumes and presented the prizes at the annual fancy dress carnival of Derby Borough Constabalary.

Welsh Hall Going Talkie

The Crynant Hall Cinema is now closed for a short period for reseating of the hall and talkie apparatus installation, the latter item to cost about £600.

The Mayor of Guildford (Ald. Wm. Harvey) has sent a letter to Ida Dayre, manageress of the Plaza, thanking her for the support given the Mayor of Guildford's Work Fund by the staff of that kinema. "May I put in the forefront," writes Mr. Harvey, "the most generous and regular subscription from your staff."

The Birmingham Corporation Assessment Committee states that the assessable value of 503 places of entertainment in the city is £95,803.

Leslie Taff, organist of the Gaumont Palace, Birmingham, was on Tuesday last presented by his wife with a son.

Ald. T. J. Everton, chairman of Directors of Stafford Entertainments, Ltd., entertained the staffs of the organisation to a birthday supper on Friday evening last.

To Consider Price Reduction

The Pwllheli Council has received a report from the responsible officials as to the probable effect of a reduction of prices at the municipal kinema, and has deferred action until the figures for the financial year ended March 31 are available.

An application by the manager of the Adelphi, Bridlington, for permission to screen "Scarface" has been refused by the local court.

Film Industries sound equipment is being installed at the Derby Mental Institution and Winson Green Mental Institution, Birmingham.

The management of Pavilion Cinema, Skewen, is running weekly film essay competitions. These are run in conjunction with a local newspaper.

A Pathé film illustrating Sheffield and its industrial activities was shown at the Sheffield Hippodrome during the early part of this week.

Concerts in aid of funds for the British Legion have been held at the New Palace, Nuneaton, and at the Stockingford Palace

Langley Cinema, near Birmingham, is to close down at the end of May for an extensive rebuilding scheme.

The Leeds Watch Committee adjourned consideration of the Home Office "A" film circular.

Accident at New Bristol Kinema

An accident occurred at the new kinema now in course of erection at Queen's Avenue, Clifton, Bristol, last week, when a heavy girder fell 10 ft., missing several workmen by a few inches. No one was actually struck by the girder, but one man was taken to the hospital suffering from shock.

A new company has been formed to build a kinema at Keynsham, near Bristol. The company has a nominal capital of £500, and the directors are W. H. Shipway, P. T. Bosley and E. A. Cannock. The title of the company is the Keynsham Picture House, Ltd.

Members of three Bristol Scout Troops were the guests of Trevor Jones at the Vandyck, Fishponds, Bristol, on Friday night, where they saw "Josser in the Army." The lads, to the number of about 150, marched from their headquarters to the theatre, accompanied by their officers.

J. G. S. Thornley, of Bolton, director of the Bolton Theatre and Entertainments Co., Ltd., for nearly 20 years, died on Wednesday last at the age of 65.

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L.C.C. AND FILM SOCIETIES

No Banned Film Must be Shown

In reporting to the full Council on the subject of Sunday performances by film societies, the L.C.C. Licensing Committee states that the Sunday Entertainments Act does not appear to involve any alteration in the existing conditions relating to their shows.

The Committee, however, pointed out that they reserved the right to withdraw permissions to film societies should there be any breach of the conditions, thereby ensuring complete and effective control over such exhibitions. It was emphasised that whilst the societies were permitted to show uncensored films, it did not under any circumstances allow the exhibition of films which had been submitted, and rejected, by the B.B.F.C. In other words, no film banned by the Board may be publicly exhibited anywhere in London, except with the Council's written consent.

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FILM DAILY YEAR BOOK

A Mine of Information

Despite the depressed conditions of the American Industry, the *Film Daily* Year Book for 1933 strikes a note of opulence and optimism with its embossed cover in red and gold. Within leaders of the Industry forecast 1933, and here again there is a general optimistic outlook.

For the rest, the contents are those which must be included in a work of reference year after year, with facts and figures brought up to date and additional matter here and there to refer to at need.

A list of feature releases from 1915 to 1932 has a real atmosphere of reminiscence among its 13,252 titles, and full particulars of 1932 releases, with personnel, bring records up to the end of last year.

The financial pages will interest the student of statistics and accounts.

POPULAR FAVOURITES OV
WIRELESS "FANS", ASSEMBL D F
FIRST IM

A Red-Hot Proposit n
for Live Showmen

RENEE
HOUSTON
MABEL
CONSTANDUROS
ELSIE
CARLISLE
FLORENCE
DESMOND
DORIS AND
ELSIE WATERS
JEANNE
DE CASALIS

RADIO

CLAPHAM AN ER
CLAUDE
HULBERT

Remember THERE ARE OVER – 5½ MIL ON W

WN TO MILLIONS OF
OR THE
E *in*
ARADE

DIRECTED BY
ARCHIE DE BEAR
and
RICHARD BEVILLE

AN ARRAY OF RADIO STARS THE "BEST ON THE AIR." POPULAR FAVOURITES OF STAGE, SCREEN AND VAUDEVILLE IN THE BIGGEST SCREEN BROADCAST EVER PRESENTED

CLAPHAM & DWYER
ELSIE AND DORIS WALTERS
FLORENCE DESMOND
FLOTSAM & JETSAM
MABEL CONSTANDUROS
THE HOUSTON SISTERS
REGINALD GARDINER
THE CARLYLE COUSINS
JEANNE DE CASALIS
CLAUDE HULBERT
MARIO LORENZI
LEONARD HENRY
PAUL ENGLAND & PAT PATERSON
TEX McLEOD
STANELLI & EDGAR
STAINLESS STEPHEN
KEITH WILBUR
ELSIE CARLISLE
HARRY PEPPER & DORIS ARNOLD
CHRISTOPHER STONE
ROY FOX AND HIS BAND

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SAVILLE'S BIG CAST

Sir G. du Maurier and Herbert Marshall in "I Was a Spy"

CAMILLA HORN FOR B.I.P

By P. L. MANNOCK

This next Victor Saville picture goes into production in a few days.

The cast includes Madeleine Carroll, in the title rôle of the spy; Herbert Marshall, as Stephen, the hospital orderly; Conrad Veidt, as Hospital Oberaertz; Sir Gerald du Maurier, Edmund Gwenn, Eva Moore, Mary Agate, D. A. Clarke-Smith, Edmund Millard and Eliot Makeham.

ALL-DAY SCUFFLES

Egyptian Rough-House

I found T. Hayes Hunter in his element at Shepherd's Bush, where Harold Huth and Anthony Bushell were having a lively hand-to-hand scuffle for "The Ghoul."

Gasping and struggling, the two men fought over a grim marble sarcophagus in an Egyptian vault, against the hieroglyphic-covered walls of which cowered pretty Dorothy Hyson. Mr. Huth was flung down and Mr. Bushell was shot by a mysterious gun.

Various angles of this exciting bout of fisticuffs entailed work for an entire day and 38 falls for Mr. Huth.

CYRIL MAUDE

Telephone Irascibility

I watched a very amusing scene with Cyril Maude, as the Colonel of "Orders Are Orders," answering the telephone call of the American director with all due irascibility.

After several successful days at the Duke of York's Barracks, the unit continues in the studio with interior scenes of the barracks.

The troops at the barracks were provided by out of work ex-servicemen of the British Legion. Their smartness on parade and quickness to the word of command showed that they had lost nothing of their old polish. One N.C.O. in particular had a voice that set up a time-lapse in the minds of some of the cast and had them springing to attention.

Cyril Maude and Donald Calthrop in ORDERS ARE ORDERS (G.-B.)

During the scenes in the Colonel's (Cyril Maude) quarters he is shown playing billiards with Charlotte Greenwood.

Special brilliant strokes will be played by Joyce Gardner, the woman billiard champion.

WALLS AT WORK

"Never Come Back"

Tom Walls is filling the arduous double rôle of star and director in this film. The unit is at present at work on the scenes at Mrs. Linkley's hunting lodge, after the disappearance of her jewels. Everybody is under suspicion, but the chief suspect is Smith (Tom Walls). He is closely cross-examined by the detective (Peter Gawthorne) who knows him to be a clever crook.

Edmond Breon, I am sorry to learn, has had a breakdown in health, which has forced him to abandon his part in this picture. He is off on a cruise which will, I hope, speedily restore this delightful actor to normal activity.

AT BEACONSFIELD

Work on the "The Stickpin"

A new British Lion-Fox production took the floor at the Lion studios, Beaconsfield, on Monday with the working title of "The Stickpin," from an original script by Michael Barringer.

A particularly strong cast has been secured for this unique melodrama, with a novel and surprising climax, including as it does such well-known artistes as Betty Astell, Henry Kendall, Francis Sullivan, Lawrence Anderson, Conway Dixon, and Gordon McLeod. When completed it will be released by Fox.

This is the fifth production to be directed by Leslie Hiscott at Beaconsfield and his technical staff on "The Stickpin" includes Herbert Smith, production supervisor; Arthur Alcott, assistant director; Alex Bryce at the camera; Norman Arnold, art director, and Harold King, chief recordist.

HANNS SCHWARZ

To Direct Carl Brisson

Hanns Schwarz, the Austrian director of "Hungarian Rhapsody," "The Wonderful Lie," and numerous pictures with Lilian Harvey and Willy Fritsch, has been signed by Archibald Nettlefold to direct "Prince of Arcadia" at Walton.

This subject, for W. and F. release, is the first Carl Brisson picture of the series just announced. Mr. Schwarz, who was ten years with Erich Pommer, is now conferring on the script with Reginald Fogwell.

"BITTER SWEET"

An 1875 Ball Room

Anna Neagle is called upon to perform an amazing *tour de force* in the part of Sari Linden. When the film opens she is seen as a young girl of seventeen. She next appears, years later, when the death of her lover has forced her to sink lower in the social scale. The development of her voice brings her fame and she is seen, in early middle-age, as a celebrated singer. Finally, she appears as the aged and dignified Lady Shayne, through whose eyes the story of her youth is seen. She will wear 12 dresses reflecting the changes of fashion over a period of 50 years. Each dress has been specially designed by Doris Zinkeisen.

Lew Stone is in charge of the music, and Monckton Hoffe is supplying new dialogue where necessary. B. and D.'s chief cameraman, F. A. Young, and B. and D.'s chief art director, L. P. Williams, are also included in the crew.

Work began this week on the spectacular ballroom sequence, in which all the principals will be seen, supported by a crowd of 70. The dresses worn by the crowd in this scene have been specially made, and are extremely colourful. Details of dress and coiffure have been closely studied in order that the Victorian atmosphere may be perfectly recaptured.

"THE LOVE NEST"

Bentley to Direct Gene Gerrard

Having completed "Hawleys of High Street," Thomas Bentley is preparing to start immediate production on "The Love Nest," Gene Gerrard's latest starring vehicle.

This all-laughter comedy has been specially prepared for Gerrard by H. F. Maltby, the well-known playwright, and offers the popular comedian a rôle after his own heart.

An interesting and beautiful newcomer to Elstree will be Gene Gerrard's leading lady, Camilla Horn, the star of American, Continental and British films. Nancy Burne, who has made such an impression on the B.I.P. executives in her first film part in "The Jewel Song," will also play a leading rôle.

"THE MUMMERS"

Progress by Lupino Lane

Under the direction of Lupino Lane, B.I.P.'s latest comedy production, tentatively titled "The Mummers," is making excellent progress. The story is a back-stage one, and the principals have, as members of a third-rate stock company playing a one-night stand, entered with gusto into a burlesque melodrama.

George Lacy, the star of the film, has great opportunities for comedy as an incompetent stage manager. Denis Hoey is in fine voice as an actor-manager, with Florence Vie as his wife, and Pat Aherne is the wicked villain. Renee Macready plays the vamp, and Betty Davis, a newcomer to films, has joined the cast to play opposite Lacy.

"HEADS WE GO"

Frank Lawton in Whistling Duet

For a special whistling number in "Heads We Go," B.I.P. called in Johnny Schofield, the famous siffleur, who will be remembered for his rendering of "The Whistling Polka" in "The Belle of New York." Schofield was surprised to find that he was expected to whistle a duet with Frank Lawton, who is starring in "Heads We Go," for it was Lawton's father who taught Johnny to take his place in "The Belle of New York" when his fatal illness brought his part to an end.

The duet was his first introduction to young Frank, and it gave him an opportunity of thanking the latter for a generous thought, a "first night" telegram on the opening of a recent revival of "The Belle."

PAT PATERSON

"With the Best Intentions"

Pat Paterson is playing the lead in Teddington's new light comedy, "With the Best Intentions," which has started production at Teddington.

A surprise was in store for many on the set, as when Miss Paterson turned up it was seen that she was no longer the brunette of earlier days, but a blonde, and the first "rushes" reveal an entirely fresh and definite film personality. Jack Hobbs plays opposite Miss Paterson in a story dealing with an inconsequent young man who, in order to make the acquaintance of a girl, dexterously steals her handbag, with the object of returning it to her and receiving her blessing.

George King is directing, and the supporting players include Anthony Hankey, Helen Ferrers, Hamilton Keene, Gordon McLeod, Mike Johnson and Jack Morrison.

Binnie Barnes and Claude Hulbert in a scene from THEIR NIGHT OUT (Wardour) which is being shown at the Regal next week.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing April 10.

London

Adelphi.—"Kid From Spain" (U.A.).

Alhambra.—"Call Her Savage" (Fox) and "No More Orchids" (U.A.).

Astoria.—"Face in the Sky" and "Illegal Divorce" (Fox).

Capitol.—"State Fair" (Fox).

Carlton.—"Cynara" (U.A.).

Coliseum.—"It's a King" (W. and F.) and "Prosperity" (M-G-M).

Davis, Croydon.—"Sally Bishop" (British Lion) and "Marry Me" (Ideal).

Dominion. — "Flesh" (M-G-M) and "Handle With Care" (Fox).

Empire.—"So This Is Africa?" (U.A.) and "Air Hostess" (Universal).

Marble Arch Pavilion.—"F.P.1" (W. and F.).

New Gallery.—"Soldiers of the King" (W. and F.).

New Victoria.—"I Am A Fugitive" (Warner) and "Hot Pepper" (Fox).

Plaza.—"Luxury Liner" (Paramount) and "Lucky Devils" (Radio).

Regal.—"King's Vacation" (Warner) and "Their Night Out" (Wardour).

Stoll. — "Call Her Savage" (Fox), "It's a King" (W. and F.) and "Guilty as Charged" (Paramount).

Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"I Am A Fugitive" (Warner).

Futurist.—"Love Me To-night" (Paramount).

Gaumont Palace.—"Sherlock Holmes" and "The Golden West" (Fox).

Scala.—"Marry Me" (Ideal).

West End.—"Faithless" (M-G-M) and "Pier 13" (Fox).

Bradford

New Victoria. — "Strange interval" (M-G-M).

St. George's Hall.—"Marry Me" (Ideal) and "Exposure" (Sterling).

The Empire.—"Sherlock Holmes" (Fox) and "Strange Adventure" (P.D.C.).

The Regent.—"Hold 'Em, Jail" (Radio).

Theatre Royal.—"The Blonde Venus" (Paramount).

Bristol

Empire.—"Pier 13" (Fox) and "Scarlet Week-end" (Universal).

Hippodrome.—"The Crash" and "Three on a Match" (First National).

King's.—"Lord Camber's Ladies" (Wardour) and "The Blue Light" (Universal).

New Palace. — "The Son - Daughter" (M-G-M) and "Handle With Care" (Fox).

Regent.—"The Mask of Fu Manchu" (M-G-M).

Stoll.—"Tiger Shark" and "Little Fella" (First National).

Triangle.—"Afraid to Talk" and "Scarlet Week-end" (Universal).

Cardiff

Capitol.—"Mr. Robinson Crusoe" (U.A.).

New Theatre.—"Is My Face Red?" (Radio) and "Four Horsemen" (Universal).

Park Hall.—"Rackety Rax" (Fox).

Pavilion.—"Bill of Divorcement" and "Strange Justice" (Radio).

Queen's.—"Bill of Divorcement" and "Strange Justice" (Radio).

Edinburgh

Caley.—"You've Said a Mouthful" (First National) and "Mototo" (Pathé).

New Picture House.—"Strange Interval" (M-G-M).

New Victoria. — "Strange Interval" (M-G-M).

Palace.—"One-Way Traffic" and "Big City Blues" (Warner).

Playhouse.—"Blessed Event" and "The Blind Spot" (Warner).

Rutland.—"Sherlock Holmes" (Fox).

St. Andrew Square.—"Sherlock Holmes" (Fox).

Glasgow

Coliseum.—"Bill of Divorcement" and "Strange Justice" (Radio).

Cranston's. — "The Wonderful Story" (Sterling) and "Watch Beverly" (Butcher).

Green's Playhouse.—"The Blonde Venus" (Paramount) and "River House Ghost" (First National).

La Scala.—"The Mask of Fu Manchu" and "Reunion" (M-G-M).

New Savoy.—"Call Her Savage" (Fox) and "Cross Examination" (Pathé).

Regal.—"Bill of Divorcement" and "Strange Justice" (Radio).

Regent.—"Fast Life" (M-G-M).

The Picture House.—"Marry Me" (Ideal) and "Come On Danger" (Radio).

Leeds

Assembly Rooms.—"Red Dust" (M-G-M).

Majestic.—"Tess of the Storm Country" (Fox) and "Guilty or Not Guilty" (P.D.C.).

Paramount.—"Night After Night" (Paramount) and "Soldiers of Fortune" (U.A.).

Rialto.—"One Way Passage" and "Big City Blues" (Warner).

Scala.—"Faithless" (M-G-M) and "Exposure" (Sterling).

Tower.—"Grand Hotel" (M-G-M).

Liverpool

Forum.—"Bill of Divorcement" (Radio).

Futurist. — "Sporting Widow" (Paramount).

Palais de Luxe.—"Smilin' Through" (M-G-M).

Prince of Wales. — "Scarlet Dawn" (Warner) and "Silver Tip" (Butcher).

Rialto.—"It's a King" (W. and F.) and "Beneath the Sea" (P.D.C.).

Royal Hippodrome.—"It's a King" (W and F.) and "Pride of the Legion" (Pathé).

Trocadero.—"Yes, Mr. Brown" (W. and F.).

Scala.—"Soldiers of Fortune" (U.A.).

Manchester

Deansgate.—"Down on the Farm" (Universal).

Gaiety.—"Thirteen Women" (Radio).

Market Street. — "Strange Interval" (M-G-M).

New Oxford. — "Strange Interval" (M-G-M).

Piccadilly.—"Sherlock Holmes" (Fox).

Regal.—"Say It With Music" (W and F.).

Theatre Royal. — "Blessed Event" (Warner).

Newcastle

New Westgate. — "Sherlock Holmes" (Fox) and "Exposure" (Sterling).

Paramount.—"Night After Night" and "Hot Saturday" (Paramount).

Pavilion.—"Yes, Mr. Brown" (W. and F.).

Queen's Hall.—"Yes, Mr. Brown" (W. and F.).

Stoll. — "Rasputin" (Nat. Dis.) and "Where Is This Lady?" (British Lion).

Sheffield

Albert Hall.—"Red Dust" (M-G-M) and "Exposure" (Sterling).

Central P.H.—"Is My Face Red?" and "Called Back" (Radio).

Cinema House.—"Men of To-morrow" (Paramount).

Electra Palace.—"Maid of the Mountains" (Wardour).

Hippodrome.—"One Way Passage" and "Big Stampede" (Warner).

Regent P.H. — "Marry Me" (Ideal) and "Beneath the Sea" (P.D.C.).

Union Street. — "Doctor X" (First National) and "Drifting Souls" (Sterling).

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KINE. APPARATUS FOR THE AMATEUR

EQUIPMENT ON VIEW AT OLYMPIA

THE growing importance of the home kinema is reflected in the establishment at the Ideal Home Exhibition of a small section devoted to the equirements of the home kinematographer nd the educational worker.

The section is situated on the second floor f the Empire Hall, and, although it is othing like representative of the firms interested in the home and educational field, t does at least afford an indication of the eneral interest now being taken in the ubject.

Miniature B.A. Set

Prominent among the exhibits is that of British Acoustic Films, Ltd., who are exhibiting a new portable sound-on-film (16 mm.) talkie projector equipment which is of British manufacture throughout. The apparatus, which is no larger or heavier than a portable gramophone, is all-mains operated and is so constructed that a child can operate it.

A compact and highly efficient camera and projector for 9.5 mm. film, "combined in one instrument," is exhibited by Cam Syndicate, Ltd. The instrument has a 1 to mf 2.5 lens of the highest optical quality and electrically driven by dry batteries so that no winding up is ever required. The daylight loading (with panchromatic negative film) and every other operation is supremely simple.

ew Daylight Loading Device

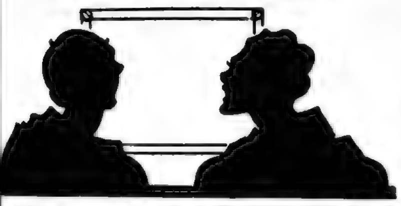
"Siemens" 16 mm. kine cameras, shown Cinepro, Ltd., are fitted with many unique features, including patent daylight loading. "Siemens" 16 mm. projectors fitted with the very latest improvements for home, educational, scientific and commercial use are also being exhibited.

Continuous demonstrations of Bolex-Paillard Home Ciné products are being given Cinex, Ltd., particularly of their latest production, the Paillard Home Talkie. The model "D" projector for two sizes of films, namely, Pathé 9.5 mm. and Kodak or other mm. films is also on show.

The stand of Agfa, Ltd., displays Agfa amateur kine cameras, projectors and accessories, also 16 mm. negative, positive and reversible films to fit all cameras.

[See the *Ideal Kinema and Studio* published with next week's *Kine.* for an informative article on "Planning the Amateur Studio."—ED.]

POLISHED HIM OFF



Buffalo, Feb. 28.—*This really happened.*

Two women were viewing "Payment Deferred." The dialogue revealed that Charles Laughton had used cyanide in a lethal errand.

"What did he kill him with?" asked a woman spectator.

"Simonize," replied her fair companion.

◆

HOTO-CELL EXHIBITION

DISPLAY AT SCIENCE MUSEUM

Western Electric are participating in a special exhibition of photo-electric cells, which has been arranged by the Director the Science Museum, South Kensington, illustrate some of the numerous scientific and industrial applications of this modern development.

The exhibition was opened on Friday, and will remain open daily from 11 a.m. to p.m. for a period of three months.

Western Electric have loaned for display three types of photo-cell; one used in picture transmission; one for recording, and standard 3A type for reproducing, in addition to a complete 1A Sound Unit used for theatre projectors.

The Observation Window

The Imminence of Television

Sam Goldwyn's Estimate

W.E.'s Acoustic Service

SAM GOLDWYN'S prophecies, set out in last week's *Kine.* were tinged with pessimism so far as kinematograph entertainment is concerned, and even his remarks upon the future of television, optimistic as they were for the new science, will hardly be read with enthusiasm by exhibitors whose success lies in winning back to the kinema the patrons who have been temporarily lost through economic depression and the tax.

HE spoke of a demonstration which he witnessed just before leaving America which was "one of the biggest shocks I have had in my career as a showman." This was a talkie televised over a distance of a hundred miles and reproduced with perfect sound on a screen three feet square—"as good a picture as you would get in the best equipped kinema."

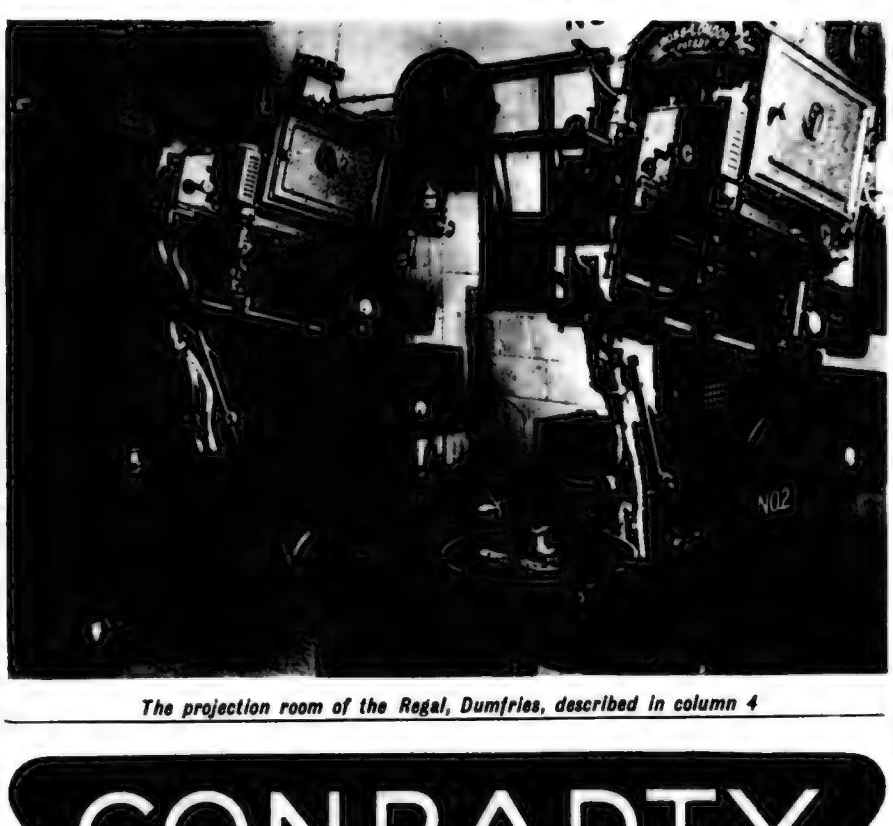
"HAVING watched this show, I am convinced that nothing can retard television's progress to perfection in the course of the next eighteen months, and the conversion of every house into a private kinema within three years." Most of us would look upon this vision of the future as a little fanciful, for the kinema is in addition to being a place of entertainment, a social centre.

A SHORT time ago I mentioned a French invention whereby film was to be registered in projection without the aid of perforations, by means of a sine curve printed on the film, controlling feed rollers through the impulses from a photo-cell. A somewhat similar principle is embodied in an apparatus produced by Jenkins and Adair, of Chicago, intended for automatically changing lantern slides at the correct instant as required by a gramophone record. A fifty-cycle note is recorded on the disc at selected points, which note is diverted from the reproducing amplifier by means of selective filters and is made to operate a relay moving the slide.

WITH the completion of the frequency analyser constructed at their Cricklewood Works, the Western Electric Acoustic Department now possesses a complete range of instruments for acoustic and noise investigation and the service is available for consultation.

NEGOTIATIONS are in hand with some of the leading kinema and theatre architects, and C. R. Keith, who is conducting investigations, emphasises that the group's activities are not merely confined to auditorium work, but can undertake noise investigations in factories and offices, whilst studies of and recommendations for the reduction of noises of aeroplane engines can be made. The frequency analyser just constructed is an ingenious device, permitting a detailed analysis to be made of the quality and pitch of any specific noise. J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection room of the Regal, Dumfries, described in column 4

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DEMONSTRATION OF NEW KALEE 11

ROCK-STEADY QUALITIES OF LATEST MODEL

A MEETING of the London Headquarters Court of the Guild of British Kinema Projectionists and Technicians was held at the Western Electric private theatre, Bush House, W.C.2, on Sunday last, April 2, by kind permission of the directors of the Western Electric Co., Ltd.

The meeting welcomed representatives from the Liverpool, South Wales, Manchester and Leeds courts, and the former general secretary of the Guild, C. Hartley-Davies, who has been taking part on behalf of the C.E.A. in the proceedings of the Joint Conciliation Board (details of whose proposals were given in last week's *Kine*).

The Conciliation Board

Mr. Hartley-Davies was asked to say a few words on this subject, but suggested that if he said too much he would be accused of giving away secrets. He mentioned, however, that things were going favourably for projectionists, who would have cause to congratulate themselves on being members of the Guild, and on the recognition of the Guild by the C.E.A. representatives of the N.A.T.E. and E.T.U., who are also taking part in the conferences.

Projectionists' Hours

A discussion arose as to the conditions embodied in the proposals of the Board. One member raised the question that, since factory workers are gradually getting down to the 48-hour week, could not this be aimed at in regard to kinema workers; in reply, to which Stanley Perry, president of the Guild, pointed out that conditions were essentially different in factories from kinemas, and that in any case the establishment of a 55-hour week, as recommended, represented a considerable improvement over the hours frequently worked at present.

It would bring in impossible conditions if the projectionist were to shut off work immediately he had completed his 48-hour week, and the position is complicated by the elasticity of kinema opening hours and the question of Sunday opening.

Stage Turn Difficulties

Mr. Perry pointed out, however, the necessity of systematic organisation in the projection room, and also mentioned the difficulty created by the inclusion of stage turns, where the services of the whole projection staff might be required for spotlighting. In this connection, it would be the duty of the Guild representatives in subsequent meetings to arrive at some definition of the projectionist's duties.

Mr. Perry also mentioned that two new Courts had been formed at Sheffield and Southampton, and thought the Guild had reason for self-congratulation on the fact of two Courts being ratified within two months.

The Kalee Eleven

H. Shilling, of the Kershaw Projector Co., then read a paper, illustrated by lantern slides, describing the Kalee Eleven projector, in which he brought out the salient

(Continued on page 42)

◆

REGAL, DUMFRIES

PROJECTION ROOM LAY-OUT

This week's operating room is that of the Regal, Dumfries, the proprietors of which are Scottish Cinema and Theatre Varieties, Ltd. The operating room, battery, non-sync. and rewinding room are situated on the one floor on the top storey. The box is equipped with Western Electric and Ross H.I. auto-fed arcs and machines, and a combination spot-light and lantern. On the far side are the dimmer controls for the proscenium and stage lighting. The switchboard for arcs is the panel type, built out with resistances behind. The room is tiled throughout with blue, and measures 20 ft. by 14 ft.

Two 100-volt 200-amp Hewittic rectifiers supply the current for the arcs, and are situated in the general switch room on the floor below. To the right of the rectifiers stand the batteries and charger for the sound system, and on the other side the Keepalite emergency board.

Operators: Chief, Thomas Hynes; second, Sam Bell; third, Jack Johnstone; fourth, Albert Cairns.

(See illustration centre column)

THE MAIL MUST GO THROUGH!
RETAINED ANOTHER WEEK
AIR MAIL

A fine display for AIR MAIL (Universal) arranged by Max Corne at the New Imperial, Cardiff. Business was so brisk in the first week, that the picture has been held over

CAMPAIGN FULL OF THRILLS FOR "THARK"

Mystery Displays and Ghostly Figures Collect Crowds at Wombwell

THE small towns are following the lead of the larger ones and putting over "Thark" in a way that adds to its success. An excellent example of this was provided at the Hippodrome, Wombwell, near Barnsley, where Leslie Collumbine, manager, attracted such crowds with two of his displays that the police complained about obstruction. The highlight of the boost was a shop-window display at the shop of a local furnishing company. Here was produced the haunted bedroom with Walls and Lynn, the stars, in bed. The background was a scenic one with eerie green lighting through the windows and spotlights bringing into relief skeletons and other ghostly figures coming through secret entrances in the wall, etc.

Another capital outdoor display was on a vacant piece of land in the main thoroughfare. On this Mr. Collumbine built up another scenic setting with life-size figures of terrified stars in the foreground. Large artistically hand-written posters and streamers told the public what it was necessary they should know about the film. This was illuminated by flood-lighting at night.

For two weeks previous to the screening the entrance was converted into a haunted house, the pay-box windows being utilised for the "spook" lighting and effects. As usual, Mr. Collumbine toured the surrounding villages and small townships in a gaily decorated motor. On the back and front of this were life-size cut-outs of Walls and Lynn. The sides of the car were covered with hand-written posters. Thousands of illustrated throwaways were distributed, and so effective was the exploitation that would-be patrons had to be turned away at every performance.

Putting Over "Money Talks"

BRISK IDEAS FOR BRITISH SHOWMEN IN AUSTRALIAN EXPLOITATION

The simultaneous pre-release of "Money Talks" at the Alhambra, Leicester Square, and the Lyceum, Sydney, N.S.W., was a great event, for Judy Kelly, B.I.P.'s star from Australia, and her friends down under, gave the Sydney showing of her first film a great exploitation campaign, some features of which will be of interest to the Trade in this country.

The usual distribution of news to the lay Press was headed by a special story written by Miss Kelly on her Elstree experiences, which was published by the Sydney *Sun*. Tie-ups were arranged with the leading stores in Sydney and were handled with enthusiasm by those establishments which had participated in the competition which sent Miss Kelly to England. A hat manufacturer put out a special model called the "Judy Kelly Hat"; another store gave a special display of new fashions as "Judy Kelly Styles."

Radio Link Up With 'Phone Talk

At the Sydney showing a 'phone call was arranged with London, and Miss Kelly was able to send messages to her Sydney friends who were anxious to congratulate her on her progress. At the Sydney end the president of the Overseas League, Sir Keith Smith, opened the call and tendered congratulations to Australia's recruit to British films. The conversation was broadcast over the Australian radio network.

All entrants for the competition which Miss Kelly won, over twelve hundred in number, were circularised and invited to bring their friends to see "Money Talks," the picture which won Miss Kelly a two-year contract with B.I.P., at the Lyceum, at a reduced admission price. This stunt resulted in sales of over 5,000 matinee seats alone.

Other Features

A throwaway was issued using the obvious relation of the film title with the State Lottery, adding that Judy Kelly preferred her two-year contract to a lottery prize.

A street procession to the theatre on the opening night through streets decorated with pennants displaying: "Well done, Judy!"; an excellent lobby display, and a brilliant first-night audience rounded off an exploitation campaign of which British Empire Films, distributors of B.I.P. films in Australia, may be justly proud.

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ON A FEATHERED HORSE

Four Marx Bros. at Hay Mills

Manager Yorke, of the Adelphi, Hay Mills, Birmingham, created a very attractive display in the theatre lounge for "Horse Feathers" (Paramount).

The title of the film was announced in cubist letters a foot high and nine inches deep on a stepped rostrum illuminated by concealed lighting from beneath. As a background to this, cut-outs of the Four Marx Brothers were erected and a side piece of the comedians mounted on a horse bristling with feathers completed a very effective setting.

In exploiting "Two Against the World" (Warner), Manager Yorke took up the shop angle with the result that the leading gown shops and tailors in the area carried a selection of stills in their windows and a trio of cards reading (centre): "TWO pleasures which stand out AGAINST a sometimes dull WORLD" and (sides): "The pleasure of wearing a perfectly cut gown by Renelle"; and "The pleasure of seeing Constance Bennett in 'Two Against the World' at the Adelphi, Hay Mills, etc., etc."

"THERE GOES THE BRIDE"

Tie-up with Fashion Store

F. J. Batts, house manager of the Dovedale Cinema, Coventry, one of the enterprises of W. Bassett Green, arranged an effective window setting for "There Goes the Bride" (Ideal). At a dressmaking establishment near the kinema he arranged a window display of gowns, etc., and two life-size figures dressed as a bride and groom. Announcement cards tied-up with the film and fashions for Easter brides.

NOVEL STUNT FOR "TIGER SHARK"

MOTOR CARRYING SHARK TOURS COVENTRY

ONE of the most original street stunts seen in Coventry was that by S. J. Hobbs, of the Plaza, Coventry, for "Tiger Shark" (First National). A motor lorry was fitted up with wire netting covered with canvas and moulded and painted to represent rolling waves. On these was the body of a real blue-nose shark, measuring 8 ft. long, which was obtained from a London naturalist.

The whole effect of a shark rising from the sea was very realistic, and the parade through the city for three days, attracted enormous attention. Appropriate notices affixed to the sides of the lorry gave details of the showing, etc.

For his screening of "The Bitter Tea of General Yen" (U.A.), S. J. Hobbs transformed the entrance into a Chinese bower. Both side-walls have been covered with linen painted to represent a Chinese street scene and a Chinese house built on pillars in a lake. Several trees were obtained from the banks of a stream near by, and, with the help of members of the staff, they were covered with pink blossoms made of paper to represent the traditional almond blossom of the East.

A heavy green draping at the foot of the paintings gives the impression of grassy banks. Overhead and among the tree branches hang Japanese lanterns lit by electric bulbs and the whole gives a very bizarre effect, causing a great deal of attention.

"DEVIL AND THE DEEP"

Hull Tie-up with Gas Company

The "sprat to catch a mackerel" saying could be adapted to manager Stan. Dixon's latest stunt at the Regent, Hull, for he took the opportunity of tying-up with the British Gas Light Co. for the Radiation advertising film, "What the Chef Saw," to boost the current feature, "Devil and the Deep" (Paramount) in conjunction.

The British Gas Light Co. offered a large prominent window of their showrooms for the display, which consisted of a New-World gas cooker advertised in the film, with a wax model dressed as a chef in attendance.

For the background Paramount service cut-outs for "Devil and the Deep" were arranged. The centre-piece display card announced:—"The chef was between the 'Devil and the Deep' until he used Gas. See 'What the Chef Saw' at the Regent or you will be between the 'Devil and the Deep.'"

NEVER MIND THE THIEVES!
SAFE PROPOSITION
MONEY MEANS NOTHING

The safe of the Plaza, Northwich, which was broken open by burglars and exhibited outside the house by Manager R. P. Walker to advertise MONEY MEANS NOTHING (Paramount)

BRISTOL STATION

For "Rome Express"

As a display for "Rome Express" (Gaumont), W. Collings transformed the vestibule of the Stoll Picture House, Bedminster, Bristol, into a Continental railway station. Outside the theatre and also in the vestibule were foreign railway posters, time-tables, etc. The right-hand pay-box was a bureau-de-change, while during the performance a Cook's interpreter, in uniform, was on duty in the vestibule. A tie-up with Cook's also enabled W. Collings to have a display in the window of the firm's Bristol office.

On the facade of the theatre was a large cut-out of the front of an engine.

BRIGHT PUBLICITY

A. Davies' Appropriate Display

An appropriate display was made by A. H. S. Davies at the Park Picture House, Bristol, for "Bright Lights." The canopy over the entrance and along the side of the house was gaily illuminated with coloured lights, while the vestibule had a number of strings of fairy lamps hung across it. Mirrors were arranged in the entrance hall to catch the reflections of the lights, and so add to the brightness of the display. Across each mirror was the title of the film in silvered letters: "Bright Lights."

A searchlight, which threw a beam of five miles range, was worked on the roof of the theatre, and was arranged so that the beam of light, which swept the district, was continually changing colour.

THE BITTER TEA OF GENERAL YEN
6.30
2.30
8

A Chinese scene painted on a side wall of the entrance to the Plaza, Coventry, created atmosphere for the screening of THE BITTER TEA OF GENERAL YEN (U.A.)

EXPLOITING THE DUMMY

BIRKENHEAD'S VERSATILE DISPLAY FIGURE

IS there a more versatile model in th provincial kinema Trade than the dum figure which is frequently employed b G. H. Barker, manager of the Scal (A.B.C.), Birkenhead, to reflect the glor of the stars that are depicted on th screen?

This model has been christened th "Woman of Many Parts," and last wee impersonated Jenny Wren in the "Phantom of Crestwood." She started he "career" in "Hobson's Choice," and following this success she has appeared in windo displays arranged for "Rebecca of Sunnybrook Farm," "The King of Mirth," "Lucky Girl," "The Missing Rembrandt," "Reputation," and "Street of Women." Her next part will be Polly Walker i "Sleepless Nights."

The window display for the "Phantom of Crestwood" consisted of a bedroom scene with the model of Jenny Wren lyin on the floor. Several darts in close proximity to the body seemed to indicate tha these were the weapons used to kill Jenn Wren. A well-written display card wa worded: "Who Killed Jenny Wren?—Se the 'Phantom of Crestwood' at the Scal Kinema."

FOOTBALLERS ENTERTAINED

At Liverpool Troc.

Football fans are an enthusiastic crowd and will follow their favourite team particularly when it is in the final for th Association Cup—even to the kinema. F. Smidmore, manager of the Trocadero, Liverpool, last week, exploited this angle to th best advantage.

Immediately he noticed the Everton Derby County match, played at Wolverhampton, portrayed in the British Movieton News, which is screened at the Troc., h phoned the secretary of the Everton Clu and invited him to visit the kinema wit his team. The invitation was accepted, an on Wednesday night fourteen members the club attended the theatre.

As soon as the invitation was accepte F. J. Smidmore had double crown poste prepared, and these were exhibited in th city area by four sandwichmen. In th editorial columns of a local newspaper the was a short notice to the effect that Everto F.C. had arranged to visit the Troc. Th theatre that night was full to capacity.

BACKING A WINNER

W. Brown's Tip to Shields Folk

W. H. Brown, manager of the Howar Hall, North Shields, has put out a doubl crown sheet which combines time with th odds, and challenges attention.

Printed in black on white, this is heade with a clock face with hands registering t to one. Underneath this is the followin wording: "ON all the family having a goo TIME at the Howard. The fun is alway FAST and furious. So don't be SLOW t take advantage of a good, cheap night' entertainment."

The letters in caps were printed in heav block type and the whole formed a strikin advertisement.

ROTHERHAM GOES GAY

"Flag Lieutenant's" Naval Welcome

Charles Danton, manager of the Rotherham Hippodrome, went all out in puttin over "Flag Lieutenant" (W. and F.) Th front of the hall was gaily bedecked wit flags and streamers, and a capital display i the entrance attracted a great deal of attention.

Artistically designed hand-written roya cards in red, white and blue, were used fo tie-ups with a number of local tradesmen and similar cards were used at hotels, restaurants, etc.

The local newspapers co-operated, givin a considerable amount of extra news space and screen teasers were used several week ahead of the screenings.

"BAROUD" LOBBY DISPLAY

SHOWMAN MODELS FORT IN CLAY

DUNCAN ROSS, manager of the Regent, Edinburgh, had a clever and effective display for the showing of "Baroud" (Ideal), in which he turned to further advantage his undoubted genius as a clay modeller.

The scene was a Moroccan fort, and the size of the model was 6 ft. square. The base consisted of an old biscuit box covered in carved clay. On this was an old switch box, and mounted on that was an inverted glass globe with a putty top. The minarets were fairy lamps covered in putty and carved clay, and the lights from the fairy lamps were connected with a flasher, so that each dome and minaret was illuminated at regular intervals.

The walls and fort and the background scenery consisted of clay coloured in suitable shades, and the foreground was of silver sand scattered in miniature dunes to represent the desert. The firm of Thornton's, Princes Street, lent models of French Legionnaires, Bedouin Arabs, mounted on horse and camel, toy machine guns, and other incidentals.

Large cut-outs of the stars, Rex Ingram and Rosita Garcia, surmounted the model.

"TENDERFOOT" TIE-UPS

With Bordesley Corn Cure

R. J. Higham, manager of the Elite Theatre, Bordesley Green, Birmingham, arranged a series of arresting tie-ups for the screening of "Tenderfoot" (F.N.). At the local branch of Messrs. Woolworth's a display was arranged with stills, cut-outs and hand-written cards connecting corn cure, and other aids for foot comfort, with the film title. Announcements read, "Buy your requisites here for all tenderfeet—do not fail to see Joe E. Brown in 'The Tenderfoot' at the Elite Cinema, Bordesley Green, showing to-day." At Messrs. Blunt, chemists, a special display of "Toe-eze" was arranged with cut-outs and film stills of 'Tenderfoot,' with announcements: "Toe-eze gives relief to all corns and tired feet—buy a packet now and walk along to the Elite Theatre and see Joe E. Brown in 'The Tenderfoot.' You will enjoy both the foot comfort and the entertainment."

RECORD PRESS SHOW

"Blessed Event" at Manchester

One of the largest Press shows ever held in Manchester was that by L. Lewis, of the Theatre Royal, for "Blessed Event" (Warner), the newspaper film. Over two hundred attended, the company being news editors, sub-editors, reporters, etc., from the following papers:—

The *Daily Mail*, the *Daily Express*, the *Daily Dispatch*, the *Daily Herald*, the *Evening News*, the *Evening Chronicle*, and the *City News*.

The film was screened at 11 p.m. after the usual show.

THE TALK OF NEWCASTLE

"Mr. Robinson Crusoe" at Stoll

The whole of the façade of the Stoll Picture Theatre, Newcastle, was converted into an artistic representation of Man Friday's island when A. C. Harris screened "Mr. Robinson Crusoe" (United Artists). Amusing gags written all over the place made the people pause and laugh, so that the presentation had the desired effect—it was talked about in the city.

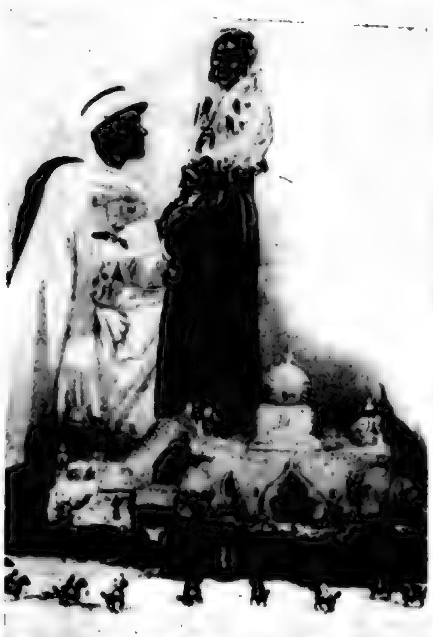
In the city streets, accompanied by bill men, paraded Robinson Crusoe and a most woebegone-looking Man Friday.

"BLESSED EVENT" AT CARDIFF

J. Leo Rippin, manager of the Queen's Kinema, Cardiff, put over an effective stunt in connection with "Blessed Event" (Warner). The vestibule of the kinema was utilised for the parking of one, two and three-seater prams, which bore cards bearing the words, "A 'Blessed Event' is expected at the Queen's Kinema." The display attracted considerable attention, and as a result good business was done.

BAROUD
ORIENTAL CARPETS BRASSWARE

This bazaar full of Oriental carpets and rugs, brassware, china, etc., to the value of over £100 was a great attraction at the Albert Hall, Sheffield, during V. H. Deacon's presentation of BAROUD (Ideal)



This effective Moroccan setting gave an excellent boost to BAROUD (Ideal) at the Regent, Edinburgh

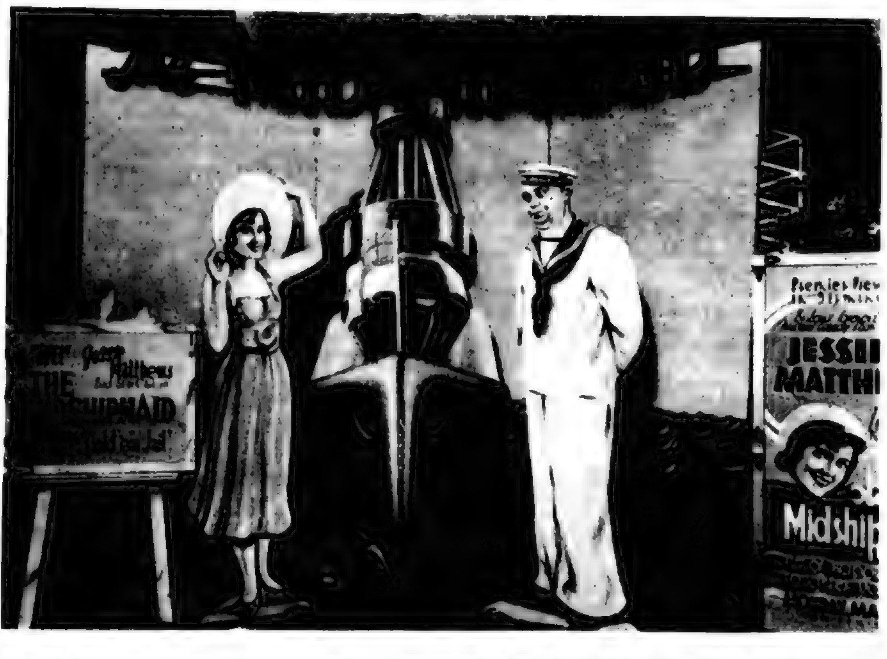
MISHAP BRINGS PUBLICITY

Guildford Display Wrecked by Lorry

AN exciting incident in connection with a local tie-up occurred at Guildford last week, when a large motor lorry backed into the main window of John Perring, Ltd., which had been specially dressed to boost "There Goes the Bride" (Ideal), and completely smashed the plate glass windows. Wax models of a bride and her groom were seen selecting furniture for their home, and a window card bore the words, "There goes the bride to choose the latest and best furniture for her model home at John Perrings, Ltd. Don't miss Jessie Matthews and Owen Nares in their latest and best musical show, 'There Goes the Bride.'"

At night the window was specially lighted, and a 12-sheet cut-out of Owen Nares and Jessie Matthews placed at the main entrance. The motor lorry nearly wrecked the lot, but it was first-rate publicity!

Ida Dayre, manageress of the Plaza, was responsible for the tie-up.



The Nautical atmosphere for THE MIDSHIPMAID (W. & F.) was successfully effected by Manager A. E. Crabbe, with this display in the lobby of the Gaumont Palace, Birmingham

RADIO RELAY FROM STAGE

D. C. WALLS' BOOST FOR "BIG BROADCAST"

MUCH interest was taken in the "Big Broadcast" (Paramount) at the Casino Cinema, Manchester, as the result of Dennis C. Walls' talks from the stage three days prior to screening. The playing of songs from the film was another stunt which intrigued patrons. For this purpose a microphone fitted backstage was connected to a radio set placed in the centre of the stage and illuminated by a spotlight.

D. C. Walls, who was formerly a concert-hall vocalist, sang the song "Trees," which was broadcast through the radio. Many people thought it was a gramophone record.

A vestibule display of radio sets was arranged and songs from the film were played before and during the week of showing. A contest was organised in conjunction with a local paper, wherein patrons were invited to name the three most popular stars in the film.

An advance trailer-prologue as used for "The Big Broadcast" was used very successfully for "Two Seconds" (First National). In this case, a man looking haggard and worn was seated in an imitation electric chair, on which was projected a green spotlight.

A brief story of how the victim's past life would come back to him in "Two Seconds," etc., was spoken from the wings and then a noise resembling the switching on of the current was heard, the man convulsed a little and then the scene was blacked out. The noise effect was obtained with a strip of tin touching the blades of an electric fan.

A new idea adopted by Louis Lewis will prove interesting to other showmen. In the vestibule he has erected a board similar to an illuminated reading-stand, and on this are placed cuttings from renters' synopses.

A slide on the screen draws attention to this feature.

PREPARING FOR "RAIN"

Street Parade with Macs

In connection with "Rain" (U.A.) at the Pavilion, Cardiff, W. J. Key, the manager, attracted attention by means of tie-ups with several shops and stores in the city. The principal was a tie-up with Woolworth's, who devoted a window to the display of the book and notices that the film was being shown at the Pavilion.

Men paraded the streets dressed in macintoshes also added to the drawing power, and business was brisk throughout the week.

W. BRIGGS' SHOW WINDOW

New Display Each Week

Wilfred Briggs, manager of the Metropole Theatre, Birmingham, has of late used a model stage for his film exploitation. A convenient window at the side of the theatre has been transformed for this, and settings to advertise the recent admission price reduction show two ladders with people falling from one representing the defeat of high prices, and on the right is one large figure representative of the Metropole patronage, under which is a note: "Metropole programmes bigger, brighter, better; see our new scale of prices."

On alternate weeks this show is supplanted by a film setting relative to the showing programme. These displays and colour-lighting have proved a big attraction.

DESERT SCENE

Publicises "Fires of Fate"

Wm. S. Hudson, manager of the Palace Theatre, Bordesley, Birmingham, arranged an attractive display for "Fires of Fate" (Wardour). In a raised position immediately opposite the main entrance a backcloth was hung depicting a desert scene with a company of camels on trek. Cut-outs of palm trees and foliage and a life-size figure were arranged in front. Above this was a notice calling attention to the film's appearance at the Palace.

A section of the chain gang which exploited I AM A FUGITIVE (Warner) at the Savoy, Brighton

CHAIN-GANG CHASE AT BRIGHTON

"I'm a Fugitive" Stunt Causes Excitement

A FEARSOME chain-gang chase through Sherry's, Brighton's palais de danse, gave a touch of excitement to P. G. Lundy's outdoor stunt for "I'm A Fugitive" (Warner) at the Savoy.

The chain gang (depicted in the accompanying photograph), by pre-arranged plan, "raided" Sherry's in the afternoon. With great gusto the gang entered the ballroom, and dashed through from one end to the other with a warder in hot pursuit. When the patrons had recovered from the excitement of the chase, they laughed heartily at the good-humoured hoax.

The gang attracted marked attention throughout the town.

"GRAND HOTEL" SUCCESS

Big Business at Hull

Good business was done with "Grand Hotel" (M-G-M) at the Central, Hull, of which much was due to the boosting it received at the hands of manager M. Thompson.

A tie-up with Messrs. Bladons was effected, and a fine window display of "Grand Hotel" perfume, with cut-outs, oil paintings, stills, etc., was the result.

The theatre lobby was converted into an hotel lounge, complete with suitable announcements, whilst a cut-out display was arranged on the front.

Another tie-up for the sale of the book edition was with Messrs. Bromby, and the smartly displayed books caused much attention to be drawn.

"MISLEADING LADY"

A Glut of Tie-ups

A feature of W. W. Lloyd's stunting for "Misleading Lady" (Paramount), at the Savoy, Hull, was the numerous tie-ups, these being effectively simple. They numbered over a score and were with various shops. Beautiful hand-painted cards had central positions in windows, including some of the leading stores, and these were on the following lines: "Don't be a 'Misleading Lady.' Be a *leading lady* by wearing our dresses." The last line varied according to the particular type of shop.

A smart tie-up with the Lucky Charm Cosmetic Company was arranged and W. Lloyd received 2,000 free samples of Lucky Charm face powder for distribution. The first 2,000 ladies received these, of course, and being advertised well, they were soon distributed.

A lobby display of the latter was fixed very attractively, the theme being similar to the tie-ups.

BOSCOMBE ENTERPRISE

Boosting Second Features

Manager W. Thornton, of the Carlton Cinema, Boscombe, gives full publicity to the second feature in each programme. That is to say, that while due prominence is naturally given to the chief feature, he is not unmindful of the fact that such feature has probably already been given a great boost nationally and locally which has been denied the second feature.

As an example, last week in connection with the showing of "The Blue Light" (Universal), he introduced a mysterious star which flashed across the darkened thoroughfare in a striking and original manner.

FINDING A TITLE

"Call Her Savage" in Crosswords

To put over "Call Her Savage" (Paramount), Bernard Smith, manager of La Scala, Coventry, arranged with the *Midland Daily Telegraph* to run a free entry crossword competition in which prizes of £1 1s., 10s. 6d., 5s., and three consolation prizes were awarded.

Several hundred entries were made, including 161 with correct solution: "Clara Bow—call her savage—Scala, next week."

A special setting of "The Storm" by Captain Harold Dring, organist at the Albert Hall, Sheffield, last week proved a capital musical interlude.

MODEL RAILWAY IN FOYER

SMETHWICK BOOST FOR "ROME EXPRESS"

J. SMYLIE, manager of the Rink Cinema, Smethwick, arranged most attractive displays for the forthcoming screening of "Rome Express" (Gaumont). In addition to the usual front-of-house display of cut-outs, etc., the large crush-hall and foyer were used to full advantage, the former containing a scale model of a large viaduct, executed in three-ply and painted dark stone, over which an electric model train track was fixed with appropriate scenic effects at the back.

During rush hours the train was set in motion and created much interest. Engine and carriages were illuminated and carried destination boards: "Rome Express."

In the foyer were large cut-outs of the Rome Express engine carrying announcements of members of the cast, and in the corner were a number of settings illustrating scenes from the film.

BRISTOL RADIO DISPLAY

For "Dancers in the Dark"

When showing "Dancers in the Dark" at the Vandyck, Fishponds, Bristol, Trevor Jones arranged a tie-up with a local radio dealer, by which he secured a good window display. In the centre of the window was a receiving set, arranged in a circle round the set was a number of dancing figures, which had been cut from coloured posters and pasted on stiff cardboard. A feature of the display was the lighting, which continually changed from one colour to another, and then every few minutes went out entirely, leaving the scene in blackness to emphasise the title of the film, "Dancers in the Dark." The radio set was kept playing the whole time the display was on.

ARLISS WEEK

Rotherham Showman's Enterprise

Having three George Arliss films, "Disraeli," "Green Goddess" and "Old English" booked for return visits in one week, C. Stuart Burgon, manager of the Empire, Rotherham, went all out on an "Arliss" week, and one saw life-size figures of Arliss everywhere. The star was also featured in a good lobby display, and the local newspaper gave a considerable amount of space to the screen history of the star and the fact that his fans would have the opportunity of seeing him in three of his best characterisations in one week.

Artistically hand-painted 48-sheet posters announced that it was Arliss week at the Empire, and a similar message was carried in over 200 'buses and trams to those living in the surrounding small townships.

GRAND NATIONAL SCOOPS

(Film Brought by 'Phone)

Full marks for enterprise are deserved by F. P. Kearsley, manager of the Strand Cinema and the Picture House, Douglas, and F. A. Wheeler, of the Electric Theatre, Devonport. On Saturday of last week these showmen chartered aeroplanes and brought by air to the respective towns the film of the Grand National, so that their patrons, on Saturday evening, were able to see the previous day's race, while interest was still keen in the famous sporting event.

"PHANTOM OF CRESTWOOD"

As Newspaper Serial

Radio's £200 prize competition serial story version of "The Phantom of Crestwood" opened in Monday's *Daily Sketch*, and runs all through the week. Entries for the competition close on April 8, and the results will be announced as soon as possible thereafter.

A first prize of £100 is being offered for the best alternative solution to the mystery, with a second prize of £50 and ten other prizes of £5 each.

LAUGH PARADE
NOW AT THE EMPIRE LEICESTER SQUARE
KEATON DURANTE
LAUREL HARDY

The loudspeaker van and the sandwich-board men who figured in Harry Crull's "Laugh Parade" at the Empire, Leicester Square, W.1. The programme included WHAT! NO BEER? (M-G-M), a Laurel and Hardy comedy, and an M-G-M colortone subject

AROUND LONDON with the SHOWMAN

Empire's Laugh Parade
Model Bandsmen in Canopy
Down Peckham Way

BY way of a change from the usual Empire programme, Harry Crull, general manager of the theatre, hit on the idea of running an all-comedy programme with the Buster Keaton-Jimmy Durate subject, "What! No Beer?" (M-G-M). Mr. Crull had included in the programme a Laurel and Hardy comedy, "Twice Two," a Micky Mouse comedy, a Metro-Goldwyn-Mayer colortone subject, "Hollywood Premiere," and a special Crazy News. He called it "The Laugh Parade," and arranged a number of novel methods of exploiting this programme.

Sandwich-board men paraded the West End in vivid coloured blazers and cricketing caps, a loud-speaker van with two huge heads of Laurel and Hardy mounted on front toured the suburbs broadcasting a gramophone record announcing the Laugh Parade at the Empire.

An effective tie-up was arranged with the *Daily Sketch*, who were persuaded to give it a daily prize for the happiest face photographed outside or inside the Empire each day. The pictures were published, and it was necessary to send in a claim before the prize money was awarded.

Another effective tie-up was arranged with Zubes, the throat lozenge people. Thousands of envelopes, bearing the folowing wording, were distributed during the week—"It's the Laugh Parade at the Empire! You'll laugh yourself hoarse at Buster Keaton and Schnozzle Durante in 'What! No Beer?' and Laurel and Hardy's newest! But, never mind—go suck a Zube." In the envelope were a couple of Zubes. This is an effective tie-up which exhibitors showing the film exploiting this programme.

Novel Canopy Setting

Once again Percy Swanwick has had the satisfaction of doing excellent business at the Empire, Wood Green, following a bright publicity effort, and, although the local residents are used to seeing his ingenious working models, his stunt for "Say It With Music" (W. and F.) certainly made them take notice.

Built above the canopy and extending its entire width was a life-size setting of the famous leader and members of the band, and by a novel arrangement of cords and pulleys their arms and musical instruments were made to move in the manner affected by such musicians. The cut-out of Jack Payne was of a greater size than the bandsmen and he was depicted in the act of conducting the orchestra.

Records from the film were played, whilst the bandsmen were in motion and was broadcast to the neighbourhood through a concealed loudspeaker in the canopy. Tie-ups were arranged with all the leading musical stores and bazaars who devoted plenty of window space to cut-outs and stills.

To publicise the "Sporting Widow" (Paramount), Mr. Swanwick arranged for two people to impersonate the leading players, and, attired in appropriate costumes, they toured the vicinity of the theatre working a variety of gags and funny business with the shopping public.

Birthday Week at Streatham

The first anniversary of the Streatham Gaumont Palace was noteworthy for the number of "stars" who made a "personal appearance" during the week. Night after night a leading film actress or actor, sometimes both, and on occasion several, appeared on the stage and said "a few words." The oft-debatable question as to the value of such publicity was answered in the affirmative by the crowded audiences.

An appropriate band show was staged by Bobby Howell and the orchestra. I have lost count of the birthday shows in which Bobby Howell and his orchestra have appeared, but there is no doubt that they go from better to better in the whole-whearted enthusiasm which they impart to their performances. The orchestra manages to successfully catch the spirit of the occasion.

Kinema Orchestra on Music-hall Stage

There have been countless instances of variety stage band combinations appearing in kinema, but the Commodore (Hammersmith) orchestra has obtained a signal distinction by being engaged to "top the bill" at a music-hall.

This week, Joe Muscant and his "boys" are starring at the Finsbury Park Empire.

Harry Kaufman, who is responsible for the stage side of the Commodore, when asked by a *Kine.* representative if this event meant the break-up of the kinema orchestra, emphatically denied the soft impeachment. On the contrary, he appeared elated at the success of the Commodore Orchestra, and the implied compliment to Muscant and his "boys" in being the first kinema orchestra to compete with leading music-hall stage bands. He remarked that they had had so many requests for the orchestra to appear that they had taken the opportunity, as they had a stage band as the variety attraction at the Commodore, to accede to the demands. Mr. Kaufman added that the Commodore "boys" had frequently appeared at other kinemas, and this was an extension of the idea.

An Old-Timer at Peckham

C. H. Manley has been at the Tower, Peckham, only some 18 months, but he pleads guilty to a world of experience. For 23 years he was on the road with theatrical companies, and his first contact with kine-variety goes back to many years before the war, when he staged it at a miners' hall at Klondyke—no, not the one in Alaska, but near Cramlington, Northumberland. More recently he has managed the Shakespeare Theatre, Clapham, the Mile End Empire, the Palace in Commercial Road, and other London halls.

The Tower is distinctly a family house, and a great number of his patrons are "regulars," so fixed in their habits of attendance that he can almost set his watch by the time of their arrival at the pay-box, he says. Many of them, too, have favourite seats, and decline to sit anywhere else, preferring to remain standing, if necessary, for an hour until their chosen places become vacant.

The Tower has always been noted for the high quality of its musical entertainment. I can remember reading before the war of the virtuosity of its orchestra and organ. To-day, Mr. Manley finds that his patrons demand classical items, and visiting bands (which are now a regular feature of the show) have to meet this taste.

LONDONER.

This striking vestibule display for IGLOO (Universal) staged by A. J. Hope, General Manager of the Theatre Royal, Bolton, attracted the attention of large crowds

"MOVIE CRAZY" GOES OVER BIG

CRAZY STUNTS AT HANLE AND EDINBURGH

AN extensive exploitation for "Movi Crazy" (Paramount) was carried ou by Manager L. Gregory, at th Regent, Hanley, a week in advance o the film's appearance.

All members of the staff, including th usherettes, were adorned with horn-rimme spectacles, and the diminutive figure of page-boy (also wearing glasses) strollin about the theatre was as impressive as was funny.

In addition, L. Gregory arranged a original tie-up with a local optician. Th whole of one window of the shop was de voted to the exploitation of the film. Dozen of pairs of horn-rimmed glasses littered th window front, while a number of stills fro the film were also on view. Notices worde "See 'Movie Crazy' at the Regent in co fort" were also conspicuous.

The New Victoria, Edinburgh, put on novel stunt last week as part of their pre liminary boost for "Movie Crazy" (Par mount). The orchestra went crazy for 1 minutes and played with a strange mixtur of coherency and madness. It was ver cleverly arranged musically and otherwis and, carried through in a fine comed spirit, kept the audience in fits of laughte Norman Austin was in charge of th orchestra, and took a prominent part him self in the fun.

COPYING A STAR

Screen Fashions

During the showing of "There Goes th Bride" at the White Hall, Derby, manage Benzeval was approached by W. Bourke, well-known Midlands tailor, who declare that he had been asked by a customer (lady) to make a frock like that worn Jessie Matthews in the picture. Accordingl

Jack Payne and his Band are featured in a music dealer's window to advertise SAY IT WITH MUSIC (W. & F.) at the Capitol, Upminster

the tailor and two female assistants wer accommodated with convenient seats du ing a number of shows, and towards the en of the week, Mr. Bourke's customer, who not unlike the film star, was able to appea at a local function in the very newe creation.

PLUGGING SONG HITS

"Big Broadcast" at Redditch

H. Russell, manager of the Select, Red ditch, placed his house to the fore with hi exploitation in connection with the showin of "The Big Broadcast" (Paramount) b tying up with all the gramophone and musi shops in the town in the sale of the record and music of the song hits. In support o this a complete display of all the Brunswic recordings were arranged in the foyer alon with cut-outs and stills and announcement of the dealers where the records could b obtained.

·UNIFORMS·
FOR CINEMA STAFFS
Male and Female
DIRECT FROM FACTORY
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May 15 Releases

NOVELTY ITEMS FOR INTERLUDES

"Grand Hotel"

Musical Suggestions Selected and Compiled

by A. W. OWEN

FILM releases this week give us a very varied musical programme and with several novelty items in the list. "Self Defence," with Pauline Frederick in a "mother" rôle, suggests the famous song, "Mother o' Mine," which can either be sung by a vocalist, or use made of an excellent record for synchronisation.

Comedy films need little comment.

Smetana's overture, "The Bartered Bride," makes a good interlude in front of "Invisible Power," which has little or no musical atmosphere to consider. The English film, "Her First Affaire," has a masked ball scene as its principal episode, and Ancliffe's valse, "Nights of Gladness," is characteristic of such a scene, and a very popular musical item.

"Le Cygne," cello solo from Saint Saens wonderful "Suite des Animaux," is used to introduce "Men Are Such Fools," as it is a favourite solo of all musicians, one of whom is the star genius of the film.

Several letters have reached me asking for suggestions for "Grand Hotel" (M-G-M). The date of the Trade show of this film was not notified, and thus it was overlooked. The atmosphere of Parisian hotel life, as far as music is concerned, suggests either a characteristic Strauss valse, such as "Wine Women and Song," or "Nightbirds," alternatively Friedman's "Slavonic Rhapsody" could be used as typical of the "straight" popular classics in vogue at the moment in the first class hotels both in England and on the Continent.

Records of "Wine, Women and Song" are H.M.V. C.1407 (Marek Weber), H.M.V. D.1452, Chicago Symphony Orchestra.

"Slavonic Rhapsody" record, Decca X.567 (Hastings Municipal Orchestra).

All three numbers are published by Boosey-Hawkes and Co.

"FOR THE LOVE OF MIKE" (Wardour)

Cert. U. 8,000 ft. Reg. No. Br.8270. Reviewed in *Kine*. December 22, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Bobby Howes, Arthur Riscoe, Constance Shotter.

Atmosphere.—A cheerful extravaganza in which merriment is the chief feature, one scene depicting Bobby Howes as playing a solo on a cello with ludicrous effect.

Orchestra.—The theme song of the film, "Got a Date with an Angel," played as an introductory entr'acte only, or any up-to-date revue or comedy selection.

Organ.—As orchestra, with adaptation from the professional song copy for either solo or synchronised presentation with record, as detailed below for non-sync. if theme song is used.

Non-Sync.—"Got a Date with an Angel." Recorded on H.M.V. B.4020 by Waddington. (W. Walker and Cochrane.) Played as introductory number only, concluding as first sub-title of film is projected on to the screen.

Lighting Effects.—Bright, varied and contrasted colours.

"INVISIBLE POWER" (U.A.)

Cert. A. 7,214 ft. Reg. No. F.8039. Reviewed in *Kine*. November 10, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 10-sheet.

Stars.—Lee Tracy, Evalyn Knapp.

Atmosphere.—An American political drama attempting to illustrate some of the "graft" which goes on behind the scenes.

Orchestra.—"The Bartered Bride." Overture. Smetana. (Boosey-Hawkes.)

Organ.—As orchestra, using any piano-solo edition for solo presentation, but the piano-conductor copy of the above orchestration if synchronising with the record, as detailed below for non-sync.

Non-Sync.—"The Bartered Bride." Overture. Smetana. Recorded on Decca T.108 by John Ansell and his Symphony Orchestra.

Lighting Effects.—Blendings of violet, amber, purple and red tints in contrasting sequence concluding with deep red.

"NIGHT AFTER NIGHT" (Paramount)

Cert. A. 6,561 ft. Reg. No. F.8070. Reviewed in *Kine*. November 17, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—George Raft, Constance Cummings, Wynne Gibson.

Atmosphere.—American drama of a racketeer who strives successfully to break into society and wins a society girl in marriage.

Orchestra.—"Petite Suite de Concert." Coleridge-Taylor. No. 1 only. Played as an introductory entr'acte. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from the piano-solo copy of above edition, either for solo presentation or synchronisation with record, as detailed below for non-sync.

Non-Sync.—"Petite Suite de Concert." (Coleridge-Taylor.) No. 1 only. This suite is recorded on Columbia D.B.9340-1, and contains all four numbers, useful for library building.

Lighting Effects.—Blending of varied and contrasted colours in rather rapid sequence.

"HER FIRST AFFAIRE" (Sterling)

Cert. A. 6,546 ft. Reg. No. Br.8174. Reviewed in *Kine*. December 15, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Ida Lupino, Harry Tate, Muriel Aked.

Atmosphere.—A light, diverting and typically English comedy in which a masked ball scene is a feature.

Orchestra.—"Nights of Gladness." Valse. Ancliffe. (Boosey-Hawkes.)

Organ.—As orchestra, using piano-*solo* copy only for solo presentation, and the piano-conductor copy of the above orchestration if synchronising with record, as detailed below for non-sync.

Non-Sync.—"Nights of Gladness." Valse. Recorded by Charles Ancliffe and his Orchestra on Columbia D.B.339.

Lighting Effects.—Quick changing rainbow effects and sequence of varied tints of the brightest colours.

"SELF DEFENCE" (Pathe)

Cert. A. 6,242 ft. Reg. No. F.8502. Reviewed in *Kine*. March 9, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Pauline Frederick, Barbara Kent, Jameson Thomas.

Atmosphere.—Popular mother-love drama, with a crooked gambler element, a murderer who escapes the penalty by a clever alibi.

Orchestra.—"Mother o' Mine." (Kipling-Tours.) Song either by artiste engaged, or using record of Francis Russell D.B.4501 (Columbia) and string accompaniment, which must be scored from the piano-copy. (Chappell.)

Organ.—As orchestra, using song-copy (voice and piano) for adaptation. (Tenor key necessary for synchronisation.)

Non-Sync.—"Mother o' Mine." Song. Recorded on Columbia D.B.4501 by Francis Russell.

Lighting Effects.—Blending of deep blue, mauve, pink and back to blue.

"DIGGERS" (Universal)

Cert. U. 6,010 ft. Reg. No. Br.8363. Reviewed in *Kine*. January 26, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Pat Hanna, George Moon.

Atmosphere.—A war-time comedy, in which the reunion celebrations are accompanied by many of the well-known melodies of the day.

Orchestra.—Overture. "1914—A War March Memory." (Boosey-Hawkes.) Or Medley, "It's a Lovely War."

Organ.—As orchestra, using piano-solo copies of both arrangements for either solo presentation or synchronisation with records, as detailed below for non-sync.

Non-Sync.—Either Overture "1914—A War March Memory," recorded on Columbia D.X.292 by Debroy Somers and his Band, or a medley, "It's a Lovely War," recorded on Columbia D.X.199 by the same orchestra.

Lighting Effects.—Blendings of bright, varied and well contrasted colours.

"MEN ARE SUCH FOOLS" (Radio)

Cert. A. 5,994 ft. Reg. No. F.8315. Reviewed in *Kine*. January 19, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Vivienne Osborne, Leo Carillo.

Atmosphere.—Unusual type of matrimonial drama of a trustful musician exploited by an unscrupulous wife, but finds in his suffering an outlet for his genius.

Orchestra.—"Le Cygne" (The Swan). Saint-Saens. As violin or 'cello solo, with pianoforte or organ accompaniment. (Ricordi.) Played as introductory entr'acte only.

Organ.—As orchestra, using the violin solo and pianoforte accompaniment copy for adaptation. If synchronisation is desired either violin or 'cello solo can be used.

Non-Sync.—"Le Cygne" (The Swan). Recorded by W. H. Squire ('cello solo) on Columbia L.2126; or by Mayer Gordon (violin solo) on Columbia D.B.3830, played as introductory entr'acte only.

Lighting Effects.—Blending of orange and deep purple.

"WHAT! NO BEER?" (M-G-M)

Cert. A. 5,853 ft. Reg. No. F.8503. Reviewed in *Kine*, March 9, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Buster Keaton, Jimmy Durante, Roscoe Ates, Phyllis Barry.

Atmosphere.—Boisterous comedy with thinly disguised propaganda for the American "Wets," turning politics into bright entertainment.

Orchestra.—Medley of the latest foxtrots, such as—"String Along a Little Longer," Donaldson; "I'm Sure of Everything But You," Chas. O'Flyn; "The Wanderer," Flanagan; "Put a Little Springtime," Flanagan (Francis, Day and Hunter, Ltd.)

(Continued at foot of next column)

Frank Newman at the console of the specially-designed Christie Organ at the Plaza, Rugby

ORGAN FAVOURITE

TO BROADCAST AGAIN

Frank Newman's First Programme

WHEN Frank Newman, F.R.C.O., the solo organist of the Lozell's Picture House, Birmingham, left this theatre to take up a similar position at the Plaza Theatre, Rugby, he lost his broadcasting engagement with the B.B.C., which had been of long duration, and had consisted of regular weekly broadcasts during 1927-8-9 and 1931-2-3.

The B.B.C., having made the necessary tests and allowed an emergency trial broadcast just before the Plaza Theatre opened, both of which were successful arrangements are now complete for a series of recitals over the air, the first one to take place at 6.30 p.m. on Friday, April 7. Others will follow on April 21, May 10, etc.

The programme of music for the recital on April 7 consists of (1) Overture, "Light Cavalry," Suppé; (2) poem, Fibich; (3) valse, "Nights of Gladness," Ancliffe; ballad, "I Hear You Calling Me," Marshall; fox-trot, "The Moment I Saw You," Gay; serenade, Drigo; march, "Sambre et Meuse," Turlet.

This is quite a popular type of programme and will serve quite well to "show off" this fine new organ, which, by the way, is a Christie unit model, built to the special design and specification of Reginald Foort, F.R.C.O.

This broadcast is of great interest to all organists because this organ is built under ideal conditions for broadcasting, and is considered by experts to be one of the best instruments which Christie have installed.

A. W. O.

Organ.—As orchestra, using professional song copies for solo presentation and piano copies of the orchestral arrangements when synchronising with records.

Non-Sync.—Medley of latest foxtrots, such as—"How Deep is the Ocean?" recorded on B.6275 (P. Whiteman's Orchestra); "I'm Sure of Everything But You," recorded on B.6312 (Bestor's Orchestra); "The Wanderer," recorded on B.6306 (New Mayfair Orchestra); "Let's All Sing," recorded on B.6279 (Ambrose's Orchestra).

Lighting Effects.—Blendings of the brightest well contrasted colours.

"THE GREAT DECISION" (Radio)

Cert. A. 5,181 ft. Reg. No. F.8314. Reviewed in *Kine*, January 19, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Bill Boyd, Dorothy Wilson, Charles "Chic" Sale.

Atmosphere.—Human drama of the Middle West, a clash between age and youth. The clean up of the crooks of the town provides an exciting series of episodes.

Orchestra.—"Masaniello." Overture. Auber. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from any solo-piano edition for solo presentation, and from the piano-conductor copy of the above orchestration for synchronisation with the record detailed below for non-sync.

Non-Sync.—"Masaniello." Overture. Auber. Recorded on Columbia D.X.187 by the Milan Symphony Orchestra.

Lighting Effects.—Blending of deep tinted colours for the slow section of the overture, such as violet, and amber, then lighter tints of blue and orange, changing to red for finale 16 bars.

JESSE CRAWFORD

GUEST ORGANIST AT EMPIRE

"The Poet of the Console"

JESSE CRAWFORD, probably the best known kinema organist in the world, has been engaged as guest organist at the Empire, Leicester Square, for four weeks, beginning April 14.

Jesse Crawford is a famous H.M.V. recording artist, whose records have sold in thousands over here. In America he is known as the poet of the console, and has been the featured organist at the Paramount Theatre in New York ever since the opening of that hall up till the present time.

Harry Crull, general manager of the Empire, has not been slow to realise what a tremendous attraction he has in such a world famous artist, and is planning a tremendous publicity campaign to coincide with the opening of this musical star at his theatre. Crawford is sailing on the s.s. "Olympic," and is expected to arrive in this country on Friday.

"Sing-Song Melodies"

Jesse Crawford will also appear in several of the new series of "Sing-Song Melodies," produced by Master Art Products, Inc., represented in England and foreign countries by Edward L. (Eddie) Klein, 55, Jermyn Street, London, S.W.1.

Eddie Klein has already received sample prints of two of the Jesse Crawford "Sing-Song Melodies," entitled "Koffee and Kisses" and "Trees."

"Sing-Song Melodies" are already well-known to exhibitors in England, those already released having featured some of the world's most famous organists, vocalists, stage and radio stars.

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CONDENSED CONDESCENSION

An Interlude

"Seek patrons, but never patronise," is a wise remark, and should be remembered by kinema managers when advertising, and by advertisers when seeking someone who will give them a job.

For what results does the advertiser in the *Times* dated Friday, March 24, expect? This is the advertisement:—

> "Organist, age 31, known to be exceedingly good, but would take work in kinema."

It is dignified by being placed under "Appointments Wanted," which is presumably one stage higher than "Situations Wanted," but it is certainly entertaining.

However, like a good hunter from Archer Street, he has shot his arrow in the air, and it will fall to earth goodness knows where.

But when this advertiser comes to earth he will probably remember the old tag, "Facilis descensus Shaftesbury Averno," and learn to despise no one's job.

F. E. C.

RECORDS RUN THROUGH

H.M.V. Film Successes

Four H.M.V. records appearing in the April list have special interest for exhibitors by reason of their carrying songs from recent releases. A fifth, B.4388, has Florence Desmond's clever imitations of Marlene Dietrich, Tallulah Bankhead and Greta Garbo, and a song "Cigarettes, Cigars," which tells of a disappointed Hollywood aspirant becoming a cigar seller at a show.

"Soldiers of the King" items are on B.6325, "There's Something About a Soldier" and "The Moment I Saw You" (foxtrots) being spiritedly played and sung by Ray Noble and Orchestra. B.6324 has "Twenty Million People" and "Moon Song" (foxtrots) from the film "Hello, Everybody," played by Jack Denny and Orchestra. Jack Buchanan sings and dances from "Yes, Mr. Brown." These are the title song and "Leave a Little for Me" on B.4398. Ray Noble and Orchestra interpret "Three Wishes" and "Let Me Give My Happiness" from "The Good Companions" on B.6332.

Edison Bell's list includes 5544, "Maid of the Mountains" selections, played by the Commodore, Hammersmith, Orchestra. Harold Ramsay's (the Bernstein Theatres' organist) song, "Her Name is Mary" is delicately rendered by John McKenna, with orchestral accompaniment, on 5351, with "My Darling" backing it.

Harry Davidson gives one of his characteristic organ interpretations on 5545, "Mother Machree" and "Sweet Genevieve" being the subjects.

The Commodore Orchestra is heard on 5543, playing in their well-known crisp manner "The Musical Clock of Madame Pompadour" (intermezzo) and "Song of the Nightingale" (tango melody).

Two foxtrots, "Do You Recall?" and "Can't We Meet Again?" are played by Tanzoni and Orchestra on 5543.

The old-time song "Daddy" is sung by Gladys Knight, contralto, on 5552, with as backing "Bless This House." Both very well rendered.

B. J.

HEIR TO 40 YEARS
OF FILM EXPERIENCE

. . . EASTMAN **Super-sensitive 'Pan' Negative** offers you all of the notable high quality and uniformity of other famous Eastman films. In addition it possesses a group of qualities that have practically revolutionized motion-picture procedure.

●

EASTMAN SUPER-SENSITIVE PANCHROMATIC FILM

Available in both Grey Back and Ivory Base

Kodak Limited, Kingsway, London, W.C.2

A WATER-COOLED REFLECTOR

Projection Mirror which is Uninjured by Heat

THE principal objections to metal reflectors in the past has been overheating, pitting and tarnishing. All these objections are overcome by an ingenious water-cooling device introduced in connection with a newly invented metal reflector, which is being marketed by W. Robinson and Co., of Burgess Road, Attercliffe, Sheffield. The invention is the outcome of years of patient experiment, and is sold under guarantee of efficiency.

A Six Months' Test

It is claimed for this that it is foolproof, and tests made at the Lyric Picture House, Darnall, Sheffield, indicate that this claim is not made lightly. During the past six months the metal reflector has been subjected to the most severe tests while in use at that kinema. It has been patented throughout the world.

A Six Years' Guarantee

That the inventors have the fullest confidence in this remarkable invention is proved by the fact that they are prepared to guarantee it for six years when used with 40 amps or under, and for two years with any amperage up to 200. That means any amperage may be used without affecting the brilliancy.

It is claimed that this reflector definitely puts an end to reflector troubles, for once it has been put in the machine it remains there permanently, and there are no recurrent expenses for new reflectors, as is the case with glass. It maintains a pure light, at the same time improving the definition of the picture.

Continual Water Cooling

The water cooling device holds approximately half a pint, and this is the chief feature of the invention, for the constant run of water prevents the reflector becoming even luke-warm though 200 amps may be used. About one and a half gallons of water per hour is used, but this varies a little according to the current used. This prevents any danger of pitting, cracking, or tarnishing. The new reflector has an indefinite life, and there is never any loss of brilliancy.

Further claims made for the reflector are that it is impossible to damage it with ordinary use, and that it will fit any type of projector. The prices vary from ten guineas, according to size, and under the guarantee given this ensures efficiency with economy.

The makers, W. Robinson and Co., Burgess Road, Attercliffe, Sheffield, or S. F. Ives, manager of the Lyric Picture House, Darnall, Sheffield, who is actively associated with the invention, will be pleased to give further particulars.

Congratulations on your splendid *Ideal Kinema* supplement, to which I look forward each month.

GEORGE T. MILLER,
Chief Projectionist
Botchergate P. H.,
Carlisle

25 YEARS

KING'S THEATRE,
GREENOCK.

It is a very great pleasure to me to place the order with you, as without question your chairs having lasted twenty-five years is a claim that is irresistible.

Sydney Friedman,
Managing Director

THAT'S

BECKWIN THEATRE FURNISHINGS

This is the quality which represents the truest economy—yet even in first cost "Beckwin" chairs and furnishings are keenly competitive.

Beckwin designs are the vogue.
Beckwin quality is dependable.
Beckwin service is prompt and reliable.

Send for suggestions and estimate.

BECK & WINDIBANK LIMITED

CLEMENT ST., BIRMINGHAM, 1
'Phone: Central 3834. 'Grams: "Carpets, B'ham."

◆

HEWITTIC BUSY

RECENT RECTIFIER INSTALLATIONS

THE Hewittic Electric Co., Ltd., announces that the following kinema installations of Hewittic mercury rectifiers are now in hand: Regal, Oswestry, supply for two 75-amp. arcs, operating on 3-phase supply; Tivoli, Portsmouth, 200-amp. equipment, feeding two 125-amp. arcs; Queen's, Newcastle, 250-amp. set on single-phase supply; Walpole, Ealing, duplex set, with two bulbs working from one transformer, giving 110 volts 200 amp. supply for arcs, and 10 kw. at 400 volts for lift and ventilating motors; King's, Oswestry, 75-amp. set, feeding two 50-amp. arcs; Palace Hotel, Torquay, 60-amp. set, feeding projection arcs in hotel kinema; Central Cinema, Blackfords, 40 amp. suppy at 100 volts.

In addition to jobs in hand, an installation has just been completed at the Regal, Farnham, where two bulbs have been installed having an output of 250 amp. at 100 volts.

In addition to the above equipments for projection arcs, several sets are in hand for P.C.T. halls, and also for the Walpole, Ealing, adapted to battery charging, and embodying a new method of voltage control.

Although some of these installations represent moderately large installations for kinema work, much higher outputs are needed for other classes of work. For instance, two sections of electrified track were opened during the last few months by the L.M.S., both equipped with Hewittic rectifiers, current being obtained from three sub-stations having a total nominal output of 8,400 kw., with provision for temporary overloads up to three times this figure.

KALEE DEMONSTRATION

(*Continued from page 37*)

features, such as lubrication system, lens mounting, racking system, rear shutter and auto-shutter, etc. By kind permission of Western Electric a machine had been installed in the projection room, and a short length of film was projected as a demonstration.

A striking demonstration of the remarkable steadiness obtained with the new machine was given when a half-rack was shown on the screen, the mask-line appearing rock steady.

Puralite Shutter

Percy Pilgrim then demonstrated the Puralite shutter, an improved device of his own invention, and explained the functioning of the green-blue cover blade and the pink flicker-blade. He pointed out that the combination of the two colours resulted in a bluish tint, which colour was predominant throughout nature, and was therefore desirable on the kinema screen.

A specimen shutter having been fitted to one of the projectors in the projection room, demonstrations were given both with film and with the white screen. The latter test showed the screen illumination to be considerably improved, while there was no perceptible difference as regards flicker; the film test showed that the sole result of the shutter, apart from the increase of light, was to impart a natural off-black tint to shadows. A point commented upon, however, was that stereoscopy of the projected picture was apparently improved by the new shutter.

After a vote of thanks had beeen passed to Messrs. Shilling, Pilgrim, and the Western Electric Co., members were invited to examine in detail the Kalee Eleven mechanism, of which one was placed in the hall, and if desired to strip it to pieces in order to examine the interior mechanism, which suggestion was taken full advantage of.

A METRO-VICK CALENDAR

One of the most attractive calendars of the season is the "girl" calendar issued by Metropolitan-Vickers Electrical Co., Ltd., which regularly reaches us coincidal with quarter day

After a run of eighteen years "Metrovick" have on this occasion decided to depart from their black and white series, and the present photograph is printed by the colour gravure process.

The subject is Phyllis Stanley, the nun in "The Miracle," and there is little doubt but that she will be as popular as her predecessors.

The display of picture equipment supplied by Western Electric, which is on view in the foyer of the Rialto, Coventry Street, has proved a remarkably successful attraction and is to be retained for a further week. Throwaways in the form of postcards with strips of sound film inserted, are being given away and these are in eager demand by patrons

THIRD-PARTY ACCIDENTS

Precautions to be Taken

By W. C. LESLIE CARTER

COMPENSATION in cases of third-party accidents is undoubtedly increasing in amount. This is particularly noticeable in "running down" cases, but the trend can be seen in all actions of this class; not only are damages heavier than in the past, but the general public is more alive to the fact that almost any accident can be attributed to someone else's negligence, which means a claim for compensation.

It is, therefore, more than ever necessary for those interested in any place of amusement to cover their liability by insurance. Such an insurance lifts the burden of financial responsibility from the shoulders of the management; it cannot relieve the manager of his responsibility to prevent, as far as possible, and, at the same time, anticipate accidents that may give rise to claims for compensation.

Both prevention and anticipation resolve themselves into proper training of the staff, also, in the first case, the proper inspection of the premises at frequent intervals.

Importance of Inspections

These inspections should reveal any defect likely to be the cause of an accident: a worn step, a carelessly fixed electric lamp that fell, a loose coping stone, have all given rise to claims.

There is also a lot of useful work to be done in teaching the staff what they may and may not do; for instance, where a car park is attached to the kinema and the attendant is an employee, instructions should be given that under no circumstances is he to move a car or give directions for it to be moved by any other person than the owner.

In this connection it is advisable to make it perfectly clear to those who use the park that they do so entirely at their own risk and that the kinema accepts no responsibility whatsoever. This can be done by a ticket with the conditions printed on it.

Be Prepared

All preventative action is definitely beneficial to the kinema as well as the insurance company, as it obviates trouble and keeps the cost of future insurance premiums down, but probably even more important, to the kinema at any rate, is intelligent anticipation. Every accident is in the nature of an emergency and may cause panicky action, with unfortunate results when the claim is eventually dealt with. By intelligent anticipation the emergency is dealt with in a pre-determined manner in which every member of the staff has been instructed.

A Case of Carelessness

The vastly different manner in which these emergencies are dealt with may be gathered by the two cases outlined below:—

In the first, a lady, one of a party of three, slipped on one of the balcony steps, severely twisting her ankle. She complained to the manager that the usherette had not held her torch in manner to show the step clearly and threatened to claim against the kinema. That this was a matter of difficulty owing to the two other members of her party being directly in front of her, but this did not carry any weight with the complainant. It seemed obvious to the manager that every reasonable precaution had been taken and that there was no negligence on the part of his staff, the accident being due to the lady's own carelessness. He firmly, but courteously, said as much and declined all responsibility. This further upset the lady, evidently a somewhat cantankerous person, so much so that a rather unpleasant little scene was enacted, ending with the indignant exit of the lady and her party breathing dire threats.

When the claim came before the insurance company they took the manager's attitude as evidence of non-liability, but it was only after a good deal of difficulty that the claim was finally settled out of court to the tune of a nice round figure.

If there is any moral to be drawn from the incident it is "that the customer is always right," it may be difficult and irksome, but it pays.

The result of the foregoing episode was the loss of at least three patrons, possibly more, the disturbance of others near by, detracting from the "tone" of the kinema, the ultimate payment by the insurance company of a heavy claim, which was reflected in the premiums for two or three years to come.

Handle With Care

A somewhat similar accident elsewhere was handled on a preconceived plan by the manager. On being called to the scene he expressed his regret, apologised for any apparent lack of attention, asked the injured party to retire to the ladies' room, where she was regaled with tea whilst her injuries received first aid. When she had somewhat recovered he escorted her to her seat with more expressions of concern, and finally sent the lady home in a taxi, feeling quite important and very pleased with herself, the manager, and the kinema generally. Nothing more was heard of the matter beyond the fact that the injured party became an enthusiastic supporter of the kinema. The accident was reported to the insurance company (as *all* accidents should be), with particulars of the injury, these being noted when first aid was rendered.

Courtesy Costs Nothing

Every such occurrence does not, of course, have as satisfactory an ending. Whatever the ending, however, the attitude adopted by the manager in this second case is undoubtedly the correct one. He neither denies nor accepts liability; he does not upset his patron, thus losing her custom and making an antagonistic witness; he has full details of the injury, and also evidence that the party concerned was able to see the show out.

A Wrong Course

Some proprietors take the attitude that the best course to adopt is to admit liability and run no risk of upsetting their customers, arguing that, having paid a premium for protection, they are entitled to that protection, and they are not under any obligation to look after what is a matter for the insurance company.

Such an attitude is wrong in every way. Acceptance of liability by the proprietor may be construed in such a manner as to vitiate the policy; but, even more important, such an attitude is not in the best interests of the insured himself, whether or no acceptance would affect the policy.

(*Continued at foot of column 2*)

(*Continued from Col. 4*)

Every class of insurance must naturally pay a premium that will, over a given period, show a return to the insurers. If it does not, then the premium must be increased; therefore it is essential that all insured parties should keep claims as low as possible, especially in this type of insurance, where every risk is rated separately, and a bad experience will soon be reflected in the premium.

It is better to pay a fair premium to a company of standing, and obtain service when the contingency for which you are providing happens.

NEW

SIEMENS-PLANIA

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RECORD B.K.S. ATTENDANCE

Two Interesting Scientific Papers

OPTICAL PRINTING: PHOTOGRAPHIC SPEED

A RECORD attendance distinguished the last meeting of the current session of the British Kinematograph Society at Film House on Monday, when two papers of widely divergent natures were submitted. Over 200 members and visitors were present when Simon Rowson, the president, opened the meeting, calling on G. Schwartz, of the Debrie Company, to introduce the subject of the optical printer.

Mr. Schwartz, who is well known to members of the Society, opened his talk by going back to the early days of kinematography and recalling the methods then used in the studio to obtain trick effects. He pointed out how the introduction of the optical printer had enabled this work to be carried out in the laboratory instead of the studio, thus effecting considerable saving in time and cost, as well as allowing effects to be introduced that had not been considered when the film was being shot.

Limitless Range

To illustrate his description of the new Debrie printer, Mr. Schwartz had recourse to slides, which showed in detail the various features of the machine. He was able to indicate its flexibility and the almost limitless range of trick shots it could produce.

At the conclusion of his talk, which was distinguished by its brevity, Mr. Schwartz ran through two reels of film to illustrate some of the effects produced by the printer accompanying the screening with explanatory remarks. The range of tricks shown included double éxposures, superimposition, a long series of dissolves, many of them of a highly ingenious nature, variation of speed, titling effects, and so on.

Clever Dissolve Effects

Among the dissolves one effect which gave the impression of the image being wiped off the screen by flowing water attracted great attention, while other of the "geometrical" wipes caused some amusement. If Mr. Schwartz intended his film to prove the versatility of the printer, he succeeded beyond doubt.

At the end of the film were a few additional feet loaned by George Humphries and Co., which showed some of the original trick effects introduced into the recently made film of "The Good Companions."

Reducing to Sub-standard

A multitude of questions, mostly of a technical nature, greeted Mr. Schwartz on the conclusion of his talk, those thirsting for enlightenment including Messrs. Thorne Baker, Ken Gordon, W. Vinten, and others.

One member asked if the printer would reduce from 35 mm. to amateur size, and Mr. Schwartz replied that this was one purpose for which it was being used.

Another question was, should the operator be a specialist? and Mr. Schwartz answered this by explaining that one operator he had employed had obtained every diploma possible but had never produced a foot of usable work, while the man he had now had never previously seen a camera.

Vinten's Little Joke

Ken Gordon wanted to know if the printer would correct wobble due to unsteadiness of the camera tripod, and to the surprise of everybody Mr. Schwartz said that anyone with unlimited patience could most certainly do so.

Mr. Vinten drily observed that this was exactly what Charles Urban had done in 1910!

Photographic Speed

The second paper was of a definitely technical nature, but, thanks to the lecturer's clear delivery and grasp of his subject, it became one of intense interest to everybody present, and earned him a series of bouquets at the conclusion. The speaker was E. R. Davies, of the Kodak Research Laboratories, and his subject was "Inherent Difficulties in the Measurement of Photographic Speed."

Mr. Davies deplored the fact that of all the characteristics of a photographic emulsion speed was the one always to be singled out; when one was told a film was "fast" the obvious query was always, how fast? Speed, he said, was a will-o'-the-wisp, which evaded definition; though it had been felt for many years that it should be possible to grade materials in respect of speed.

Some Early Experiments

By means of a simple apparatus, Mr. Davies pointed out how the comparative speeds of two plates could be roughly determined, assuming that a plate which, after being subject to identical exposure conditions with a second, developed in a fifth of the time needed for the second was five times as fast as the second.

He then went on to describe the experiments carried out in the "Nineties" by Hurter and Driffield, showing by a series of graphs the line of reasoning they had followed, after which he proceeded to point out the weaknesses of their arguments.

Variations Due to Light

Mr. Davies had much to say on the question of the form of light used, indicating by graphs and by tables that enormous variations in speed were observed for certain emulsions with different forms of light. With the original blue-sensitive emulsion, for instance, the speeds for candle, daylight and electric light were 3, 30 and 10 respectively.

With orthochromatic stock the variation was less, and with panchromatic stock even less. Recent experiments had shown, beyond this, that the latest special super-pan stock gave an even speed irrespective of the form of light used.

Concluding, Mr. Davies said that it must now be obvious why his company never placed much value on the publication of speed figures, and ended by asking the meeting: Why all this fuss about speed values?

Pan or Super Pan?

Mr. Rowson, opening the discussion, said Mr. Davies had established his thesis that there was no meaning to the term "speed," and added that it seemed clear that this was one of those indeterminate characteristics that were frequently confounding the chemist and the physicist. It seemed clear to him, he said, that the cameraman of to-day needed to be a much greater scientist than his predecessor of 30 years ago.

Points in Mr. Davies' talk gave rise to several pertinent questions, and Leslie Eveleigh quoted instances in which ordinary panchromatic stock had given him better results in daylight than the new super panchromatic film. In this he was supported by other members, and Mr. Davies promised to look out for the phenomenon.

NEW B.T.-H. SPEAKER

AT EMPIRE, EXETER

In order to improve the tone of the loudspeaker apparatus at the Empire Kinema, Exeter (proprietors, The Exeter Cinematograph Co., and L. W. Crews, secretary and manager), a new type B.T.-H. exponential horn has been installed. The horn is of generous dimensions, with an R.K. unit, necessitating a large air column with a larger "throat" made from a new B.T.-H. material, which eliminates resonance and is of high acoustical value.

To derive the benefit of this speaker a four-tone control gear has been installed to connect with the main amplifier in a metal fireproof switch-box. By means of these switch adjustments an infinite combination of effects can be made or the talkie tone can be so controlled to balance the pitch of the sound waves of talking or music in high or low frequency.

Kinemas Planned

KENTON SCHEME REPLANNED

New Tenders Wanted—All Ready at Leicester—Didcot Architect—Ice Rink Kinema

OWING to certain restrictions on the site, the scheme for a new kinema at Kenton, Middlesex, is now being completely redesigned. A. R. Blay, of Artavia, Mountview, Rickmansworth, is preparing the plans. The revision of the scheme will mean the invitation of fresh tenders.

Work to Start at Leicester.

Work on Leicester's new kinema is to commence this month. Plans have been prepared by W. H. and H. G. Riley, F. & A.R.I.B.A., of 25, Horsefair Street, Leicester. Geo. M. Scarborough, who is a director of several kinemas in the Leicester area, is associated with the new scheme.

Architect for Didcot House

The architect for the new kinema to be built at Didcot, Berks, for W. E. Cullen and Sons, proprietors of the Coronet, Didcot, is A. B. West, F.R.I.B.A., of The Knowl, Abingdon, Berks.

Eastbourne Alterations

Eastbourne Corporation has now passed plans submitted by A. Ford on behalf of Central and Eastern Cinemas, Ltd., for the erection of balconies and various alterations at the Central Cinema.

New Bristol Kinema

Plans are being prepared for a new kinema to be built at Bedminster, Bristol, on a site at West Street, and an application for a provisional licence will come before the Bristol justices shortly. The proposed house will have a seating capacity of about 1,700, and is being erected near a growing neighbourhood.

Shirehampton Kinema Tender

The tender for the erection of the new kinema at Shirehampton, Bristol, has been secured by Frank Wilkins, of Bristol. The new house, which will seat about a thousand, will be ready by the early autumn. The proprietors are the Shirehampton Cinema Co., Ltd., and the architect is W. H. Watkin, F.R.I.B.A., of Bristol.

Operating Box for Ice Rink

Oxford Corporation has passed plans submitted by the Oxford Ice Rink Co. for extensions and the provision of operating box and rewinding room at the Ice Rink, Botley Road.

Generating Room for the Palace, Hanley

Plans have been passed for the construction of a generating room at the Palace Cinema, Hanley.

Tynemouth Alterations

Extensive alterations, by direct labour, are to be carried out at the Plaza Cinema, Tynemouth.

Stage for Imperial, Leeds

Leeds Watch Committee has approved plans for the erection of a stage and the removal of two rows of seating at the Imperial Picture House, Kirkstall Road.

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

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Forthcoming Trade Shows

LONDON

Date.	Title of Films.	Stars.	Shown by.	Place.	Time.
Wed., April 5	The Big Cage	—	Universal	Prince Edward	8.30
„ „ 5	Strange as it Seems, No. 27	—	Universal	Prince Edward	8.30
„ „ 5	Whistling in the Dark	Ernest Truex	M-G-M	Phoenix	3
Thur., „ 6	Cohens and Kellys in Trouble	Sidney and Murray	Universal	Prince Edward	8.30
„ „ 6	The Radio Murder Mystery	—	Universal	Prince Edward	8.30
„ „ 6	In Our Time		David McKane Prods.	Rialto	11
„ „ 6	Her Reputation	Joan Blondell	Fox	Prince Edward	3
„ „ 6	Aniakchak		Fox	Prince Edward	3
„ „ 6	Night of the Garter	Sydney Howard	United Artists	Cambridge	8.45
„ „ 6	Birds in Spring; Mickey's Pal Pluto.	—	United Artists	Cambridge	8.45
„ „ 6	Sister to Judas	Claire Windsor	Butcher	Phoenix	3
Fri., „ 7	The White Sister	Clarke Gable	M-G-M	Phoenix	8.45
„ „ 7	Bygones; One Step Ahead of My Shadow; Speaking of Operations; Young and Healthy.	—	First National	Own Theatre	2.45
„ „ 7	Shorts	—	Paramount	Carlton	10.30
Mon., „ 10	Fast Workers	John Gilbert	M-G-M	Phoenix	3
Tues., „ 11	From Hell to Heaven	Carole Lombard	Paramount	Carlton	10.30
„ „ 11	Paramount Pictorial	—	Paramount	Carlton	10.30
„ „ 11	Sailor's Luck	James Dunn	Fox	Prince Edward	3
„ „ 11	She Had to Say "Yes"	—	First National	Cambridge	3
„ „ 11	Before the White Man Came; Trees; Singing with Singing Sam; Funnyboners Carnival.	—	Wardour	Rialto	10.30
Wed., „ 12	Timbuctoo	Henry Kendall	Wardour	Hippodrome	3
„ „ 12	Night of Romance	—	Wardour	Hippodrome	3
„ „ 12	King Kong	—	Radio	Prince Edward	8.30
„ „ 12	So This is Harris	—	Radio	Prince Edward	8.30
„ „ 12	The Mind Reader	Warren William	First National	Cambridge	8.45
Tues., „ 18	Topaze	—	Radio	Cambridge	3
„ „ 18	Sailor Be Good	—	Radio	Cambridge	3
Wed., „ 19	Past of Mary Holmes	—	Radio	Cambridge	3
„ „ 19	Cheyenne Kid	—	Radio	Cambridge	3
Thur., „ 20	Our Betters	—	Radio	Phœnix	3
„ „ 20	Man Hunt	—	Radio	Phœnix	3
Fri., „ 21	The Great Jasper	—	Radio	Phœnix	3
„ „ 21	Scarlet River	—	Radio	Phœnix	3

BELFAST

Tues., April 11	To-night is Ours	Claudette Colbert	Paramount	Picture House	11

BIRMINGHAM

Fri., April 7	The Kid's Last Night	Douglas Fairbanks, jun.	Warner	Forum	10.30
„ „ 7	Trailing the Killer	—	Ideal	West End	10.30
Mon., „ 10	Virtue; State Trooper	—	U.A. Columbia	Forum	10.30
Tues., „ 11	Legion of the Lost	Ivan Mosjoukine	Wardour	Forum	10.30
„ „ 11	Robinson, jun.; Fighting Champ	—	Pathe	Scala	10.30
„ „ 11	The Woman Accused	Nancy Carroll	Paramount	Paramount	10.45
„ „ 11	She Done Him Wrong	Mae West	Paramount	Futurist	10.45
„ „ 11	Private Jones	Lee Tracy	Universal	West End	10.30
Wed., „ 12	Money for Speed	Cyril McLaglen	United Artists	Forum	10.30
„ „ 12	The Woman Accused	Nancy Carroll	Paramount	Futurist	10.45
Thur., „ 13	The Shadow	Henry Kendall	United Artists	Forum	10.30
„ „ 13	The Big Cage	Clyde Beaty	Universal	West End	10.30

CARDIFF

Fri., April 7	Men Must Fight	Diana Wynyard	M-G-M	Park Hall	11
„ „ 7	Luxury Liner	George Brent	Paramount	Capitol	11
„ „ 7	Private Jones	Lee Tracy	Universal	New Imperial	11
„ „ 7	Robinson jun.; Fighting Champ	—	Pathe	Queens	10.45
„ „ 7	Our Fighting Navy	—	Butcher	Empire	3
Mon., „ 10	The White Sister	Helen Hayes	M-G-M	Park Hall	11
Tues., „ 11	The Lost Chord	John Stuart	A.P.D.	Park Hall	11
„ „ 11	The Keyhole	Kay Francis	Warner	Queens	11
„ „ 11	Trailing the Killer	—	Ideal	Empire	11
„ „ 11	Uptown New York	Jack Oakie	Ideal	Empire	3
„ „ 11	Night of the Garter	Sydney Howard	United Artists	New Imperial	3
„ „ 11	The Crime of the Century	Jean Hersholt	Paramount	Capitol	11
„ „ 11	The Sentimental Bloke; Rustlers Roundup.	—	Universal	New Imperial	11
Wed., „ 12	As the Devil Commands; East of Fifth Avenue.	—	U.A. Columbia	New Imperial	3
„ „ 12	The Shadow	Henry Kendall	United Artists	New Imperial	11
Thur., „ 13	Her Reputation	Joan Blondell	Fox	Park Hall	10.45

EXETER

Sun., April 9	I am a Fugitive from a Chain Gang.	Paul Muni	Warner	Plaza	3

GLASGOW

Fri., April 7	Mystery of the Wax Museum	Lionel Atwill	Warner	Regal	11
„ „ 7	King of the Ritz	Stanley Lupino	Gaumont	New Savoy	11
„ „ 7	The Crime of the Century	Jean Hersholt	Paramount	Playhouse	11
„ „ 7	Humanity	Ralph Morgan	Fox	Picture House	10.45
Mon., „ 10	Money for Speed	Cyril McLaglen	United Artists	La Scala	10.45
Tues., „ 11	Night of the Garter	Sydney Howard	United Artists	La Scala	10.45
„ „ 11	The Big Cage	Clyde Beaty	Universal	Picture House	11
Wed., „ 12	The Lost Chord	John Stuart	A.P.D.	Picture House	11
„ „ 12	Whistling in the Dark	Ernest Truex	M-G-M	La Scala	11
„ „ 12	Robinson, jun.; Fighting Champ	—	Pathe	Cranstons P.H.	10.45
„ „ 12	She Done Him Wrong	Mae West	Paramount	Greens Playhouse	11
Thur., „ 13	Child of Manhattan; Air Hostess	—	U.A. Columbia	La Scala	10.45

LEEDS

Fri., April 7	The Lost Chord	John Stuart	A.P.D.	Scala	11
„ „ 7	She Done Him Wrong	Mae West	Paramount	Paramount	10.45
„ „ 7	Robinson, jun.; Fighting Champ	—	Pathe	Majestic	10.45
„ „ 7	The Big Cage	Clyde Beaty	Universal	Rialto	10.45
Tues., „ 11	F.P.1.	Conrad Veidt	W. & F.	Scala	11
„ „ 11	Money for Speed	Cyril McLaglen	United Artists	Rialto	10.45
Wed., „ 12	Shorts	—	Paramount	Paramount	10.45
„ „ 12	Virtue; State Trooper	—	U.A. Columbia	Rialto	10.45
Thur., „ 13	The Cohens and Kellys in Trouble	Sidney and Murray	Universal	Rialto	10.45

LIVERPOOL

Fri., April 7	Uptown New York	Jack Oakie	Ideal	Trocadero	11
„ „ 7	Luxury Liner	George Brent	Paramount	Futurist	10.45
„ „ 7	Whistling in the Dark	Ernest Truex	M-G-M	Scala	11
„ „ 7	The Cohens and Kellys in Trouble	Sidney and Murray	Universal	Palais de Luxe	10.45
Mon., „ 10	As the Devil Commands; East of Fifth Avenue.	—	U.A. Columbia	Forum	10.45
Tues., „ 11	Her Reputation	Joan Blondell	Fox	Trocadero	10.45
„ „ 11	She Done Him Wrong	Mae West	Paramount	Futurist	10.45
Wed., „ 12	The White Sister	Helen Hayes	M-G-M	Scala	11
„ „ 12	Robinson, jun.; Fighting Champ	—	Pathe	Palais de Luxe	10.45
„ „ 12	The Woman Accused	Nancy Carroll	Paramount	Futurist	10.45
Thur., „ 13	The Keyhole	Kay Francis	Warner	Forum	10.45
„ „ 13	Money for Speed	Cyril McLaglen	United Artists	Forum	10.45

MANCHESTER

Fri., April 7	The Lost Chord	John Stuart	A.P.D.	Piccadilly	11
„ „ 7	She Done Him Wrong	Mae West	Paramount	Paramount	10.45
„ „ 7	Night of the Garter	Sydney Howard	United Artists	Hippodrome	3
Mon., „ 10	Whistling in the Dark	Ernest Truex	M-G-M	Market Street	10.45
„ „ 10	The Shadow	Henry Kendall	United Artists	Deansgate P.H.	10.45
Tues., „ 11	F.P.1.	Conrad Veidt	W. & F.	Piccadilly	10.45
„ „ 11	Robinson, jun.; Fighting Champ	—	Pathe	Theatre Royal	10.45
„ „ 11	The Woman Accused	Nancy Carroll	Paramount	Paramount	10.45
„ „ 11	Cohens and Kelleys in Trouble	Sidney and Murray	Universal	New Oxford	10.45
Wed., „ 12	Humanity	Ralph Morgan	Fox	Piccadilly	10.45
„ „ 12	Clear all Wires	Lee Tracy	M-G-M	Market Street	10.45
„ „ 12	Shorts	—	Paramount	Paramount	10.45
„ „ 12	Virtue; State Trooper	—	U.A. Columbia	Deansgate P.H.	10.45
Thur., „ 13	Our Fighting Navy	—	Butcher	Piccadilly	10.45
„ „ 13	As the Devil Commands; East of Fifth Avenue.	—	U.A. Columbia	Deansgate P.H.	10.45

NEWCASTLE

Fri., April 7	Uptown New York	Jack Oakie	Ideal	Queens Hall	10.45
„ „ 7	The White Sister	Helen Hayes	M-G-M	Olympia	11
Tues., „ 11	The Lost Chord	John Stuart	A.P.D.	Stoll P.H.	10.45
„ „ 11	Humanity	—	Fox	Queens	10.30
„ „ 11	Money for Speed	Cyril McLaglen	United Artists	Grainger P.H.	10.30
„ „ 11	Luxury Liner	George Brent	Paramount	Paramount	10.30
Wed., „ 12	Robinson, jun.; Fighting Champ	—	Pathe	Grainger P.H.	10.45
„ „ 12	As the Devil Commands; East of Fifth Avenue.	—	U.A. Columbia	Grainger P.H.	10.30
„ „ 12	Night of the Garter	Sydney Howard	United Artists	Stoll P.H.	10.30
„ „ 12	The Big Cage	Clyde Beaty	Universal	Queens Hall	10.30
Thur., „ 13	Virtue; State Trooper	—	U.A. Columbia	Grainger P.H.	10.30

NOTTINGHAM

Fri., April 7	The Crime of the Century	Jean Hersholt	Paramount	Scala	10.45
Sun., „ 9	The Lost Chord	John Stuart	A.P.D.	Scala	7
Mon., „ 10	Clear All Wires	Lee Tracy	M-G-M	Scala	11
Tues., „ 11	King of the Ritz	Stanley Lupino	Gaumont	Hippodrome	10.30
„ „ 11	Luxury Liner	George Brent	Paramount	Elite	10.45
Wed., „ 12	Legion of the Lost	Ivan Mosjoukine	Wardour	Scala	10.45
„ „ 12	She Done Him Wrong	Mae West	Paramount	Elite	10.45

SHEFFIELD

Fri., April 7	Legion of the Lost	Ivan Mosjoukine	Wardour	Hippodrome	10.45
„ „ 7	King of the Ritz	Stanley Lupino	Gaumont	Regent	10.45
„ „ 7	The Mysterious Rider	Kent Taylor	Paramount	Cinema House	10.45
„ „ 7	Clear All Wires	Lee Tracy	M-G-M	Central P.H.	11
Tues., „ 11	The Lost Chord	John Stuart	A.P.D.	Union Street	11
„ „ 11	The Crime of the Century	Jean Hersholt	Paramount	Central P.H.	10.45
Wed., „ 12	F.P.1.	Conrad Veidt	W. & F.	Regent	11
„ „ 12	Her Reputation	Joan Blondell	Fox	Union Street	10.45
„ „ 12	Luxury Liner	George Brent	Paramount	Cinema House	10.45

[redacted]

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MANAGER, age 39, 20 years' wide experience, small shows to super; thoroughly experienced all branches; qualified electrician; capable operator; anywhere.—P., Box 305, Kinematograph Weekly.

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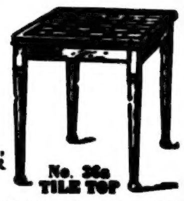

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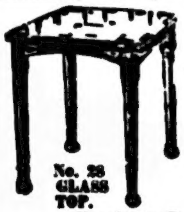

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Index to Advertisers

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Metro-Goldwyn-Mayer Pictures, Ltd.
3. Classified Advertisements.
4. Radio Pictures, Ltd.
Baldwin Service Cinema Supply Co. 44
Beck and Windibank, Ltd. 42
Burkitt, F., Ltd. 45
Butcher's Film Service, Ltd. 9
Champion, C. H., and Co., Ltd. ... 44
Cinema Displays, Ltd. 44
Clement, Blake and Day 45
Conradty Products, Ltd. 37
Electric (Cinema) Printing Co., Ltd. 45
First National Film Distributors, Ltd. 12-13
Fox Film Co., Ltd. 14
Hunter, J., and Sons, Ltd. 40
Kafa Table Co. 45
Kodak, Ltd. 41
Moy-Omnia 36
Paramount Film Service, Ltd. ... 10-11
Patersons, Ltd. 38
Pixton's, Ltd. 37
Preston Film Service 45
Radio Pictures, Ltd. ... 20-23, 28-29 & 30
Robinson, W., and Co. 43
Ross, Ltd. 44
Siemens Carbons 42
Wardour Films, Ltd. 34-35
Way and Waller 45

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